

THE
WALTERS COLLECTION



BALTIMORE

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THE GETTY CENTER
LIBRARY

SOUTH GALLERY.

1

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48. Medal of Honor (E. U.), 1855.
Legion of Honor, 1831. Officer, 1846. Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

“Study, from a Sketch by Rubens.”

19½ x 12½

Collection Daniel Cottier, London.
Collection E. F. Milliken, New York.

2

HEBERT (A. A. E.) Paris

Pupil of Paul Delaroche.
Prize of Rome, 1839.
Medals, 1851-55 (E. U.)-67 (E. U.).
Legion of Honor, 1853. Officer, 1867. Commander, 1874.
Member of the Institute, 1874—Grand Prix, 1889 (E. U.).

“Returning from the Well.”

16 x 10½

3

RIBOT (Théodule) Paris

Medals, 1864-65-78 (E. U.).
Legion of Honor, 1878. Officer, 1887.
Born, 1820. Died, 1891.

“The Young Cook.”

14 x 11

Collection P. A. Cheramy, Paris.

3

JIMENEZ Y ARANDA (L.) Spain

Pupil, Academy of Seville.

Medal, 1882.

Born, 1832. Died, 1903.

"Boutique of Figaro."

16 x 22

HEBERT (A. A. E.) Paris

Pupil of Paul Delaroche.

Prize of Rome, 1839.

Medals, 1851-55 (E. U.), 67 (E. U.).

Legion of Honor, 1853. Officer, 1867. Commander, 1874.

Member of the Institute, 1874—Grand Prix, 1889 (E. U.).

"Virgin of the Deliverance."

15 x 11

DELACROIX (Eugène) Paris

Pupil of Guérin.

Medals, 1823-48. Medal of Honor (E. U.), 1855.

Legion of Honor, 1831. Officer, 1846. Commander, 1856.

Member of the Institute, 1857.

Born, 1798. Died, 1863.

"The Combat."

39 x 32

DAUMIER (Honoré) Paris

Born, 1808. Died, 1879.

"The Prison Choir."

20 x 24

DECAMPS (A. G.) Paris

Pupil, of Pujol, David, and Ingres.

Medals, 1831-34.

Chevalier, Legion of Honor, 1839. Officer, 1851.

Born, 1803. Died, 1860.

"Sunset, Tombs near Cairo."

14 x 26

Collection Mrs. S. D. Warren.

9

INGRES (J. A. D.) Paris

Pupil of David.
Gold Medal, 1855 (E. U.).
Commander, Legion of Honor, 1845.
Grand Officer, L. H., 1855.
Born, 1780. Died, 1867.

“Oedipus and the Sphinx.”

42 x 36

Collections Perier—Secretan—Cherami.

10

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48. Medal of Honor (E. U.), 1855.
Legion of Honor, 1831. Officer, 1846. Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

“Marphise.”

39 x 32

11

MONET (Claude) Paris

“Springtime.”

18 x 26

12

BAUDRY (Paul) Paris

Born, 1828. Died, 1886.

“Diana Reposing.”

16 x 24

13

INGRES (J. A. D.) Paris

Pupil of David.
Gold Medal, 1855 (E. U.).
Commander, Legion of Honor, 1845.
Grand Officer, L. H., 1855.
Born, 1780. Died, 1867.

“Cardinal Bibieana Presenting his Niece to Raphael.”

24 x 18

14

THAULOW (Fritz) Norway

"The Ocean."

33 x 41

15

CONSTABLE (John), R. A. England

Born, 1776. Died, 1837.

"The Old Mill."

44 x 40

16

PUVIS DE CHAVANNES (P.) Paris

Born, 1824. Died, 1898.

"Ludus pro Patria."

40 x 78

17

DAUBIGNY (C. F.) Paris

Pupil of P. Delaroche.

Medals, 1848-53-55 (E. U.)-57-59-67 (E. U.).

Legion of Honor, 1859.

Officer of the Legion of Honor, 1874.

Diploma to the memory of deceased artists, 1878 (E. U.).

Born, 1817. Died, 1878.

"Sunset on the Coast of France."

59 x 30

Dated 1865.

18

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.

Medals, 1851-52-55.

Legion of Honor, 1855.

Born, 1819. Died, 1886.

"The Little Housekeeper."

9 x 13

Dated 1857

19

HERRING (J. F., Sr.) London

Born, 1795. Died, 1865.

“Mare and Foal.”

11½ x 10

Dated 1853.

20

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.

Medals, 1851-52-55.

Legion of Honor, 1855.

Born, 1819. Died, 1886.

“Going to School.”

10 x 12

Dated 1853.

21

KNAUS (Prof. L.), dec'd Berlin

Pupil of Düsseldorf Academy.

Medals, 1853-55 (E. U.)-57-59.

Legion of Honor, 1859.

Grand Medal of Honor (E. U.), 1867.

Officer of Legion of Honor, 1867.

Medal, Vienna, 1882. Medal, Munich, 1883.

Professor in the Academy, Berlin.

“Mud Pies.”

43 x 25

From the Oeltzelt Collection, Vienna.

Dated 1873.

22

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.

Medals, 1851-52-55.

Legion of Honor, 1855.

Born, 1819. Died, 1886.

“Helping Herself.”

8 x 10

Dated 1853.

COUTURE (Thos.) Paris

Pupil of Gros.
Medals, 1844-47-55.
Legion of Honor, 1848.
Born, 1815. Died, 1878.

“ Horace and Lydia.”

10½ x 8½

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.
Medals, 1851-52-55.
Legion of Honor, 1855.
Born, 1819. Died, 1886.

“ The Little Dressmaker.”

9 x 11

Dated 1858.

ROUSSEAU (Théo.) Paris

Pupil of Lethière.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1812. Died, 1867.

“ Le Givre—Winter Solitude.”

38 x 25

Collection of Laurent Richard, Paris.
Collection of Baron de Beurnonville, Paris.

One frosty day, in order to distract his mind from a disturbing promise made to Jules Dupré, Rousseau set himself to paint, upon a white, unprepared canvas, the hills of Valmondois as seen a mile away across the Oise, along the Des Forgets road.

The composition could not be more simple. Little hillocks heaped in the foreground are covered with half-melted snow, and the sun, red in the midst of a leaden sky, is seen dying and threatening through the clouds. A dreary, overwhelming spectacle, in which Rousseau shows himself great in depth of expression.

“L'Effet de Givre” is a work modern in its spirit and in its poetry.

Rousseau executed this remarkable picture, under great excitement, in *eight days*. I would not believe this miracle until Dupré assured me of it. Whoever has carried in his hand the load of a palette will ask how it is possible for an artist to arrive at such a harmony of tone, how he could

amass and co-ordinate such a solidity of painting in so short a period, when so many skillful men require successions of time, and alluvion of works, to bring forth, after years of patience, such a resounding symphony.

I ask the explanation from men of his calling, from master painters in the arts and sciences. All answer me with the shrug of the doubter or of the astounded—yet the fact remains.

And this admirable picture was but another sad trial in Rousseau's artistic life. He was unable to dispose of it. No one desired this pathetic drama. Bought simply to make it sell, by M. Paul Perier, an enthusiastic admirer of Rousseau, it passed into the hands of a dealer, who traded it with Troyon for a study of sheep. At Troyon's sale, for the first time it was seen in its true light, having required twenty years to make it understood.

(From Alfred Sensier's *Souvenirs sur Th. Rousseau*, p. 151.)

26

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

" Venice—Sunset."

53 x 38

From the Goldschmidt Collection, Paris.

27

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.
Medals, 1851-52-55.
Legion of Honor, 1855.
Born, 1819. Died, 1886.

" Preparing Dinner."

20 x 16

Dated 1868.

28

DAGNAN-BOUVERET (P. A. J.) Paris

Pupil of Gérôme.
Medals, 1878-80.
Legion of Honor, 1885.

" The Musician."

7 x 9

From the Morgan Collection.
Dated 1884.

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.
 Medals, 1851-52-55.
 Legion of Honor, 1855.
 Born, 1819. Died, 1886.

"The Cold Day."

13 x 16

Dated 1858.

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

"The Sheepfold (Moonlight)."

24 x 18

"Hundred Masterpieces" Exhibition, Paris, 1883.

Albert Wolff, the well-known French critic, says of this work :

"'The Sheepfold' is a masterpiece. The mist wraps the whole scene, the shepherd is enveloped in his cloak, and drives into the enclosure his flock of sheep, which huddle together under the keenness of the night; the moon lights up the scene with its pale and undecided radiance—farther than the eye can see, a silence hangs over the fields. The canvas is only some twenty inches wide, and it produces the effect of a work of the vastest proportions—poetry penetrates, solitude invades the fancy so completely that we think no more of the size of the picture. It becomes immense, like Nature.

"Nothing can be simpler than the composition of this picture, and nothing more striking than the verity of its impression—all bespeak the hour when mysterious noises begin to arrive from distant parts of the plain, while the wan light of the moon gives every object an unnatural and puzzling shape."

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exhibition, Paris, 1867.

Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael,
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Knight of the Third Class, Lion d'Or of the House of Nassau,
 1876.
 Knight of the Third Class of the K nigliche Kronen-Orden of
 Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts, Naples,
 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of the Legion of Honor, 1878.
 Royal Academician, London, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy Beaux Arts, 1881.

“ The Triumph of Titus.”

12 X 17

From the Artist.
 Opus CCLXIX.

The Artist writes: “ My small canvas represents the offering after the ‘ Triumph of Titus ’ of a part of the spoil brought from the Temple of Jerusalem to the Temple of Jupiter Victor, at the Palatine.

“ There are many traces left of this temple among the ruins of the palaces of the C sars, such as the block of masonry on which it was built, portions of the columns, and half the round altar. The steps, moreover, are in many parts still standing, as indicated on the plans published by Rossi when excavating for Napoleon III. They led to the Imperial Loggia on the Circus Maximus, where, after a triumph, the people were entertained by games, etc.

* * * * *

“ After returning ‘ Thanks to the Gods,’ the spoil has been deposited among the chanters on the uppermost terrace; the next is occupied by priests officiating round the head altar; and on the third stand other priests holding palm leaves in honor of the ceremony. The officers of the different arms who have distinguished themselves during the war are under the archway, bearing branches of laurel.

“ Before them walks Domitian, brother and successor of Titus, talking, as he goes, to his niece Julia, of whom he was proverbially fond, and who is now with her father, according to a custom which exacted that a triumphator should be accompanied by his youngest child.

“ Titus, clad in gold armor, holds his daughter’s hand and is preceded by his father, Vespasian, who has been officiating as high priest and carries, accordingly, the patena used at such ceremonies. Twelve lictors clear the way before him (these are, of course, but partly visible).

“ It is a well-known fact that on such occasions the Imperial family wore silk.”

TURNER (J. M. W.) London

Associate of Royal Academy.
Born, 1775. Died, 1851.

“ St. Michael’s Mount.”

39 x 49

Purchased from Mr. Greg of Manchester.
A sketch in oils in South Kensington Museum.

BRANDON (Ed.), dec’d Paris

Pupil of Montfort.
Medals, 1865-67.

“ Portuguese Synagogue at Amsterdam.”

69 x 30

From the Artist.
Salon, 1873.
Dated 1867.

GÉRÔME (J. L.) Paris

Pupil of P. Delaroche.
Medals, 1847-48 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1865.
One of the eight Grand Medals of Honor (E. U.), 1867.
Officer of the Legion of Honor, 1867.
Grand Medal of Honor, 1874.
Commander of the Legion of Honor, 1878.
Medal Sculpture (E. U.), 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.

“ On the Desert.”

10 x 8

From the Artist.

DAUBIGNY (C. F.) Paris

Pupil of P. Delaroche.
Medals, 1848-53-55-57-59-67.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1874.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1817. Died, 1878.

“ Landscape, with Gleaners.”

6 x 10

36

TURNER (J. M. W.) London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"Ehrenbreitstein."

23 x 29

37

JALABERT (Chas. F.) Paris

Pupil of P. Delaroche.
Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1867.
Born, 1819. Died, 1901.

"Orpheus."

38 x 43

From the Alex. White Collection, Chicago.
Dated 1853.

38

DUPRÉ (Jules) Paris

Medals, 1833-1867 (E. U.).
Legion of Honor, 1849.
Officer of Legion of Honor, 1870.
Born, 1812. Died, 1889.

"A Bright Day."

17 x 11

From the Collection Gavet, Paris.
Dated 1870.

39

ZAMACOIS (Edouard) Paris

Pupil of Meissonier.
Medal, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1843. Died, 1871.

"Spain, 1812—French Occupation."

20 x 18

From the Widow of the Artist.
Dated 1866.

Two French cuirassiers have been lured into a cabaret and murdered.
The murderers are disposing of the bodies by throwing them down a well.

DE NEUVILLE (A.) Paris

Pupil of Picot.
Medals, 1859-61.
Legion of Honor, 1873.
Officer of Legion of Honor, 1881.
Born, 1836. Died, 1885.

"The Attack at Dawn."

86 x 57

Dated 1877.

A detachment of Mobiles and Turcos of the army of Bourbaki, retreating on Switzerland, is surprised at daybreak by a Prussian column in a village of the Jura.

TURNER (J. M. W.) London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"Landscape, Raby Castle."

47 x 70

DÉCAMPS (A. G.) Paris

Pupil of Pujol.
Medals, 1831-34.
Chevalier of the Legion of Honor, 1839.
Officer of the Legion of Honor, 1851.
Born, 1803. Died, 1860.

"The Suicide."

22 x 15

From the W. T. Blodgett Collection, New York.

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Effect of Autumn."

16 x 12

44

COUTURE (Thos.) Paris

Pupil of Gros.
Medals, 1844-47-55.
Legion of Honor, 1848.
Born, 1815. Died, 1878.

"Day Dreams."

35 x 46

Probasco Collection.
Dated 1859.

45

PLASSAN (A. E.) Paris

Medals, 1852-57-59.
Medal, Phila. Centennial Exp., 1876.
Legion of Honor, 1859.
Born, 1817. Died, 1903.

"Devotion."

9 x 12

From the Artist.

46

CHAPLIN (Charles) Paris

Pupil of Drolling.
Medals, 1851-52-65.
Legion of Honor, 1865.
Officer of the Legion of Honor, 1877.
Born, 1825. Died, 1891.

"Devotion."

8 x 11

From the Artist.

47

PLASSAN (A. E.) Paris

Medals, 1852-57-59.
Medal, Phila. Centennial Exp., 1876.
Legion of Honor, 1859.
Born, 1817. Died, 1903.

"Prayer."

8½ x 11

From the Artist.

48

MADRAZO (Raimundo de) Paris

Pupil of Cogniet.
 Medal, 1878.
 Legion of Honor, 1878.
 Gold Medal (E. U.), 1889.
 Officer of the Legion of Honor, 1889.

“Coming out of Church.”

39 x 25

49

DAGNAN-BOUVERET (P. A. J.) Paris

Pupil of Gérôme.
 Medals, 1878-80.
 Legion of Honor, 1885.

“An Accident.”

49 x 35

Salon, 1880.
 Dated 1879.

50

WILLEMS (Florent) Paris

Medals, 1844-46-55-67 (E. U.).
 Medal at Brussels, 1843.
 Chevalier of the Order of Leopold.
 Legion of Honor, 1853.
 Officer of the Order of Leopold, 1855.
 Officer of the Legion of Honor, 1864.
 First-class Medal, Exposition Universel, 1878.

“The Health of the King.”

16 x 12

51

GÉRÔME (J. L.) Paris

Pupil of P. Delaroche.
 Medals, 1847-48 (E. U.)-55.
 Legion of Honor, 1855.
 Member of the Institute of France, 1865.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Officer of the Legion of Honor, 1867.
 Grand Medal of Honor, 1874.
 Commander of the Legion of Honor, 1878.
 Medal Sculpture (E. U.), 1878.
 Grand Medal of Honor (E. U.), 1878.
 Professor in the School of the Beaux Arts.
 Born, 1824. Died, 1904.

“The Duel after the Masquerade.”

21 x 15

From the Artist.

The London *Athenæum* of January 30, 1858, spoke of it as follows :

"It appeared at the fag end of the last French Exhibition, but too late to receive the universal admiration due to its great merits, and too late to receive from us more than a line of notice. The scene is the Bois de Boulogne—time, daybreak; the sky lurid with a dull yellow, curdling fog. The duel has just taken place. The one who is pricked to the heart is a Pierrot—one of those Scaramouch clowns that the Italians introduced into France in the days of Bellerose and Gros Gentlareme. His face is a three-act tragedy reduced to one look; a gray glaze is over the eye; the passionate, sensual mouth is just dropping with a horrible, agonizing grimace, that conveys to you the very gasp and sickness of the first sensation of a vital wound. The face is drawn with the pain; and from under the white fool's cap the death-sweat trickles through the white fool's paint still on the vicious cheeks, just as raindrops do through the silvery mist on a winter window-pane. His legs are thrust out stiff and straight in the broad, loose fool's dress, and one hand still holds the thin, sharp sword, and another clutches at life. Pierrot—poor, mad, stabbed Pierrot—is held in the half careless arms of a Duc de Guise, in the full white ruffles, short black coat, and slanted, close cap of that Bartholomean age. Sorry, or careless, you hardly know which, for his dark face is bent with a sullen anxiety over the sped man. A Doge of Venice, in a great flaunting robe of flowered green satin, with another over it of scarlet, edged with deep, stiff gold lace, bends over Pierrot, groping, with horror that grinding thrust! There is the sword—dropped as it was drawn from the cloven heart!

"The harlequin has a great-coat thrust on by one sleeve like a hussar jacket, just as, hot and fired with brandy, they tumbled into the coach and drove straight for the lonely wood outside the Boulevards. How we long that that bent man in the long skin cloak and fur hood, with the tasseled moccasins, and hair tied up in a knot, with gaudy red and yellow macaw feathers stuck through, would turn, that we might see and profit by his anguish! Well may the frozen trees shake their long black, spectral fingers over the scene—the horrible sequel of a night of vice.

"And there are two coaches seen through the fog, with the skeleton-looking horses, fit only to draw an orphan's hearse to a cheap funeral, with their carrion heads drooping with the night's toil and roll. One coachman is holding up his hand in horror at the scene; he wonders if any one will pay his fare, or if he will be arrested. He does not like carrying home the dead fool. The other waits and listens ungesticulating.—There, too—the two long paths of stamped footprints in the snow; the one right, the other left. They drive round to avoid the gendarmes, who don't like to see two cabs driving together at odd hours to the duellist's wood.

"And this is the end of it. Those two trodden plats of snow, a dead body and a guilty heart, all to come from that war of music and of voices, that deluge of shouts and laughter and screams, that whirl of feet-stamps, that jostle and hell-pool of vicious, leering faces and wanton eyes, that

fog and eddy of colors and sound, of hot patchouli, of rose, of frangipanni, of muslin and ribbons, of fools, goblins, peasant girls, witches and monks—and all for what?

“There is an epitome of a hundred passionate novels in this painting, which is worthy of M. Delaroche’s best pupil.

“There is room in it for all shades of painting, from the speckle of Teniers to the willowy sweep of Rubens. There is room for Vernet’s impetuosity and M. Gérôme’s care.

“A finer moral lesson than this of M. Gérôme’s has not been taught since Hogarth’s time.”

52

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
Medals, 1840-41-43-48.
Legion of Honor, 1846.
Grand Medal of Honor (E. U.), 1855.
Officer of Legion of Honor, 1856.
Member of the Institute of France, 1861.
Honorary Member of the R. A., London.
One of the eight Grand Medals of Honor (E. U.), 1867.
Commander of the Legion of Honor, 1867.
Grand Medal of Honor (E. U.), 1878.
Born 1813. Died, 1891.

“1814.”

9½ x 12½

Gallery of Prince Napoleon.
Collection Bouvent-Aubelot.
Sale of Ruskin, London, 1881.
Exposition of Works of Meissonier, Paris, 1884.
Dated 1862.

Mounted on a white horse, his gray overcoat thrown back from his uniform, leaving his escort behind him, Napoleon has ascended a knoll from which he can view the field of to-morrow’s battle.

His brow is thoughtful, and his eyes wander beyond the ground where the game of his destiny is to be played, trying as it were to read the future.

The sky is banked with heavy clouds, and the pale sun which illumines it is no longer the sun of Austerlitz.

53

PETTENKOFEN (A. von) Vienna

Pupil of Academy of Vienna.
Chevalier of Order of Crown of Oak, 1873.
Born, 1821. Died, 1889.

“The Market of Sznolnok, Hungary.”

18½ x 10

From Collection Gsell, Vienna.
From Collection Oeltzelt, Vienna.

VERNET (Horace) Paris

Pupil of Vincent.
Medals, 1812-55.
Legion of Honor, 1814.
Officer of the Legion of Honor, 1825.
Member of the Institute of France, 1826.
Director of the French Academy at Rome, 1828.
Commander of the Legion of Honor, 1842.
Grand Officer of the Legion of Honor, 1842.
Born, 1789. Died, 1863.

“Italian Brigands Surprised by Papal Troops.”

52 x 33

From Collection of Mr. John Taylor Johnston, New York.
Dated 1830.

A stirring picture by this great master, and perhaps the most notable and faithful representation on canvas of this scourge of Italy, which has existed even in the present century. The story is graphically told; the overturned coach, the murdered postilion, the captured treasures, the travelers hurried away for the hope of a future ransom, the sudden advent of the Papal troops, the rush of their attack, their partial victory, and the strange contradiction of the brigands appealing to the Blessed Virgin for succor.

VICKERS (Alfred) London

Born, 1786. Died, 1868.

“Small Landscape, with Windmill.”

PLASSAN (A. E.) Paris

Medals, 1852-57-59.
Medal, Centennial Exp., Phila., 1876.
Legion of Honor, 1859.
Born, 1817. Died, 1903.

“Disappointment.”

6 x 8

From the Artist.

BRETON (Jules) Paris

Pupil of Devigne and Drolling.
 Medals, 1855-56-59-61.
 Medals, London, Vienna and Brussels.
 Legion of Honor, 1861.
 Medal of the First Class and Officer Legion of Honor at the
 Universal Exhibition, 1867.
 Medal of Honor, Salon, 1872.
 Knight of the Order of Leopold, 1881.
 Ribbon of St. Stanislas, of Russia.
 Corresponding Member of the Academies of Vienna, Stockholm
 and Madrid.
 Member of the Institute of France, 1886.

"The Close of the Day."

19 x 25

From the Artist.
 Dated 1865.

BRETON (Jules) Paris

Pupil of Devigne and Drolling.
 Medals, 1855-57-59-61.
 Medals, London, Vienna and Brussels.
 Legion of Honor, 1861.
 Medal of the First Class and Officer Legion of Honor at the
 Universal Exhibition, 1867.
 Medal of Honor, Salon, 1872.
 Knight of the Order of Leopold, 1881.
 Ribbon of St. Stanislas, of Russia.
 Corresponding Member of the Academies of Vienna, Stockholm
 and Madrid.
 Member of the Institute of France, 1886.

"Returning from the Fields."

41 x 27

From the Morgan Collection.
 Dated 1871.

TROYON (C.) Paris

Pupil of Rivereaux.
 Medals, 1838-40-46-55.
 Legion of Honor, 1849.
 Born, 1810. Died, 1865.

"Cattle Drinking."

21 x 31

Collection Viot.
 Exhibited, 1883, in Paris as one of the "Hundred Masterpieces."
 Dated 1851.

The Sun, though hidden by clouds, bathes the landscape in light, and the water glistens in its rays, which gilds the coats of the animals; the effect of the Sun breaking through storm-clouds is rendered with incomparable artistic skill.

ALFRED WOLFF.

MUNKACSY (Mihaly) Paris

Pupil of Düsseldorf Academy.
 Medals, 1870-74.
 Legion of Honor, 1877.
 Officer of Legion of Honor, 1878.
 Grand Medal of Honor, Exposition Universel, 1878.
 Created an Austrian Baron, 1882.
 Born, 1844. Died, 1900.

"The Story of the Battle."

54 x 40

From the Theo. Eggers Collection, Vienna.

DUPRÉ (Jules) Paris

Medals, 1833 (E. U.)-1867.
 Legion of Honor, 1849.
 Officer of the Legion of Honor, 1870.
 Born, 1812. Died, 1889.

"The Old Oak."

24 x 28

DELACROIX (Eugène) Paris

Pupil of Guérin.
 Medals, 1824-48.
 Medal of Honor (E. U.), 1855.
 Legion of Honor, 1831.
 Officer, 1846.
 Commander, 1855.
 Member of the Institute, 1857.
 Born, 1798. Died, 1863.

"Christ on the Cross."

26 x 33

Salon of 1847.
 Universal Exposition, 1883.
 Bonnet Collection.
 Fanién Collection.
 Collection Defoer.
 "Hundred Masterpieces" Exhibition, Paris, 1883.
 From Albert Wolff's Criticisms on "The Hundred Masterpieces."
 Dated 1846.

"When Delacroix paints the magnificent *Christ upon the Cross*, a canvas which appeared as one of the capital masterpieces of this exhibition which reckoned so many, it is the supreme drama which inspires him; what he desires to render is the grand crime of the crucifixion, and not the crucified himself. This Son of God is not the traditional Christ, correctly nailed to the Cross; it is the visionary apparition bearing testimony against relig-

ious persecution, the Martyr who has suffered his doom and whom we see across the dreadful solitude, which is the image of his abandonment. He cares little to paint correctly an academic study according to the routine formula; what he wants to paint is the grand drama, the conclusive moral impression; his Christ has lived, his flesh has thrilled, his heart has bled in truth; he is the incarnation of all martyrdom; of consummate crime left in the midst of the indifference of nature. There are no tears, no lamentations to communicate an emotion; it exhales all naturally from the sole figure; and it suffices for depicting the entire horror of the scene and for filling the soul with veneration and profoundest pity. This is the effect of art in its loftiest development, art whose influence is terrifying in its simplicity, and thus we find the artist in all his works.

* * * * *

“The controlling note in Eugène Delacroix’s painting is the dramatic note. We might say of him that he is the Shakspere of art; he has the great author’s majesty of concession, his art of painting a character in a few strokes, and his power of color. That which interests him is the drama of all epochs, of every literature and of every place.

“What Delacroix occupies himself about, what moves him, is the drama.”

63

ISABEY (L. G. E.) Paris

Pupil of his father.
Medals, 1824-27-55 (E. U.).
Legion of Honor, 1832.
Officer of the Legion of Honor, 1852.
Born, 1804. Died, 1886.

“After the Storm.”

46 x 29

Dated 1842.

64

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

“Forest of Fontainebleau—Autumn.”

25 x 30

Dated 1871.

VAN MARCKE (E.)

Paris

Pupil of Troyon.
 Medals, 1867-69-70.
 Legion of Honor, 1872.
 First-class Medal (E. U.), 1878.
 Born, 1827. Died, 1891.

"The Pool."

24 x 20

BAKER (Geo. A.), N. A.

New York

Member of National Academy, 1851.
 Born, 1821. Died, 1881.

"Portrait of the Artist, by Himself."

21 x 26

From the Artist.
 Dated 1874.

HERBERT (J. R.)

London

Born, 1810. Died, 1882.

"Portrait of Hon. W. E. Gladstone."

30 x 24

ELLIOTT (C. L.), N. A.

New York

Pupil of Trumbull and Quidor.
 Academician of National Academy.
 Born, 1812. Died, 1868.

"The Artist, by Himself."

22 x 27

From the Artist.

STONE (Wm. O.), N. A.

New York

Academician of the National Academy, 1859.
 Born, 1830. Died, 1875.

"Portrait of W. W. Corcoran."

21 x 27

From the Artist's sale.

70

ELLIOTT (C. L.), N. A. New York

Pupil of Trumbull and Quidor.
Academician of National Academy.
Born, 1812. Died, 1863.

"Portrait of A. B. Durand, N. A."

21 x 26

From the Artist.

71

VAN DER HELST (Bartholomeus) Amsterdam

Born, 1601. Died, 1670.

"Anna Maria Schurmann."

26 x 34

Anna Maria Schurmann was born at Cologne, 1607, and was a woman of very remarkable intellectual distinction.

72

SHEE (Sir M. A.), P. R. A. Dublin

President Royal Academy in 1830.
Born, 1770. Died, 1850.

"Portrait of Miss Moffat."

36 x 27

73

BAKER (Geo. A.), N. A. New York

Member National Academy, 1851.
Born, 1821. Died, 1881.

"A Portrait."

22 x 27

From the Artist.
Dated 1873.

74

BONNAT (Leon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of the Artist."

23 x 27

Painted for and presented to Mr. Walters by the Artist.
Dated 1885.

75

MULLER (Chas. L.) Paris

Pupil of Gros and Cogniet.
Medals, 1838-46-48.
Legion of Honor, 1849.
Medal, First Class, 1855.
Officer of Legion of Honor, 1859.
Member of the Institute of France, 1864.
Born, 1815. Died, 1892.

"A Portrait."

Oval, 19 x 23

From the Artist.
Dated 1852.

76

SCHREYER (Ad.) Paris

Medal, Brussels, 1863.
Cross of Order of Leopold, 1864.
Medals, Paris, 1864-65-67 (E. U.), Vienna (E. U.), 1873.
Member of the Academies of Antwerp and Rotterdam.
Honorary Member of the Deutsches Nochstift.
Born, 1828. Died, 1899.

"Embourbe—Plains of Hungary."

78 x 46

International Exposition, 1873, Vienna.

77

VAN MARCKE (E.) Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

"The Approach of the Storm."

78 x 57

From the Artist.
Salon, 1873.
Dated 1873.

GALLAIT (Louis) Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Chevalier of the Order of the Crown of Oak, Holland.
 Honorary Member of the Royal Academy, London.
 Grand Cordon of the Order of Leopold, 1881.
 Member of the Academy of Antwerp.
 Born, 1810. Died, 1888.

" Art and Liberty."

26 x 34

Collection of H. D. Hooft van Woudenberg van Geerestein.
 Dated 1859.

WILSON (Jock) London

Born, 1774. Died, 1855.

" A Landscape."

16 x 24

JACQUE (Charles Emile) Paris

Medals, 1861-63-64.
 Legion of Honor, 1867.
 Born, 1813. Died, 1894.

" Chickens."

10 x 7

From Felix Ziem.

JACQUE (Charles Emile) Paris

Medals, 1861-63-64.
 Legion of Honor, 1867.
 Born, 1813. Died, 1894.

" Chickens."

12 x 8

From the Artist.

CLAIRIN (Georges)

Paris

Pupil of Picot.
Medals, 1882-85.

"Entering the Harem."

25 x 32

Collection of Mr. John Wolfe.

DELAROCHE (Paul Hippolyte)

Paris

Pupil of Gros.
Chevalier of the Legion of Honor, 1828.
Member of the Institute of France, 1832.
Professor at Beaux Arts, 1833.
Officer of the Legion of Honor, 1834.
Born, 1797. Died, 1856.

"The Hemicycle."

100 x 16

Dated 1853.

"L'Hémicycle du Palais des Beaux Arts" is the title given in France to the grand composition which decorates the semicircular wall of the Amphitheatre of the School of the Fine Arts at Paris.

The Academy of the Fine Arts at Paris is dedicated to the study and advancement of Painting, Sculpture and Architecture, and it will be well to bear in mind that, besides the usual Halls for exhibition and study, and ample accommodations for Professors and Students, the same building comprises a very fine collection of Monuments, architectural and sculptural, the remains of Ancient French Art, which, after the ravages of the first French Revolution, were brought together by M. Lenoir and ultimately placed within these walls. On entering this extensive edifice, and after passing through the three open quadrangular courts, we ascend by a flight of steps to a hall or amphitheatre, destined for the delivery of inaugural discourses and the distribution of the prizes awarded to the students. The chairs of the Professors occupy the diameter of this hall. The semicircular benches for the students are in front; beyond and around them extends the semicircular wall (L'Hémicycle) already mentioned; and the whole is well lighted from above.

In the year 1837 it was suggested to the Government that this semicircular wall should be decorated with some appropriate subject, instead of being left bare or of one uniform color. The suggestion was followed out by the Minister of the Interior, and the commission was given to M. Paul Delaroche. His first sketch, which comprised not more than twenty-four figures, being approved of, the contract was signed.

It will be immediately perceived that, on the part of the artist, these terms have not been strictly adhered to. Inspired with a noble ambition to

leave behind him such work as should connect his name honorably with those of the great men who had gone before him, and justify the choice of his country and the general applause of Europe (for his was already a European fame), Delaroche, while adhering to his first conception, gradually enlarged it, till the twenty-four figures had extended to seventy-five, and after nearly four years of incessant study, the magnificent composition as we now behold it was unveiled to an impatient public. It received its due meed of admiration and applause, as one of the greatest, if not the greatest, of the productions of modern times; and it is proper to record that on its completion the high-minded artist absolutely refused any further remuneration than that which he at first stipulated for, a sum which scarcely repaid the cost of labor and material; the thought and the time were given, or rather were munificently consecrated, to art and to his country.

The space covered by the painting measures not less than fifty feet in length, by about fifteen in height. The figures in front are colossal; those farther removed are life-size. There are here no tricks of art by way of enhancing the effect of some figures at the expense of others. The whole is lighted up by a broad daylight from above, the real light and the artificial light being the same. The painting is in oil; but being on a curved, not a flat surface, the inconvenience of reflected lights is avoided, and every part is equally illuminated. All the personages are still; the animation is in the expression and attitude, without movement, which gives to the multitude of figures a sort of Elysian repose befitting an assemblage of beings who belong no more to this noisy, changeable world, but to one all-peaceful, all-divine.

The picture upon the walls of the "Beaux Arts" was executed under the supervision of M. Delaroche by himself and his pupils. Very unfortunately, it was partly destroyed by fire, and repaired by other hands without his supervision. The work before us, on the contrary, was touched by the brush of the master alone, who finished it with such care and with such satisfaction to himself, that he said: "If my name is to be known to posterity, it will be through this picture." It was also from this canvas that Henriquel Dupont executed his great engraving.

The subject, as conceived by the painter, is the distribution of the prizes awarded to successful talent in the presence of an assemblage of the greatest artists of every age and country, from the era of Pericles down to that of Louis XIV. The selection of personages, where only a certain number could be introduced—the arrangement of the figures, where all were to be placed nearly in a line—the grouping and attitudes of the various characters—presented some extraordinary difficulties, which will be fully appreciated by every one who has reflected on the principles of art, and overcome, it must be allowed, with the most wonderful judgment, taste and skill. The artist, after long and mature consideration, rejects the formality of a chronological series, and that sort of monotony which must

have resulted from grouping the figures into separate nations and schools. The great men here assembled in friendly convocation have already taken their places in the Temple of Immortality, where earthly distinctions of time and place are at an end. Yet, to avoid all heterogeneous confusion, they were to be linked with each other, united in the fancy of the spectator, and associated with the living congregation over which they in a manner preside, by some leading idea, which, pervading the entire composition, should bring into harmonious unity the multifarious variety of figures, characters and costumes. Before entering into details, it is worth while to consider how this idea has been carried out, and with what admirable skill the scenic disposition of the subject has resolved itself into one great whole.

The background represents the portico of a great temple of the Ionic order, which may be regarded as the temple of Fame or Immortality. In the centre, in a species of recess, is placed a throne or tribunal, with an ascent of four marble steps. On this throne are seated Apelles, the painter (37); on his right Ictinus, the architect of the Parthenon and the temple of Phigalia (36); on his left the sculptor Phidias (38). These, of all the figures, are the most removed from the actual scene, and seated in majestic quietude, and crowned with laurels, they appear to contemplate the assemblage of artists over which they preside in right of their antique fame.

In front of this tribunal, and lower down, stand four female figures, most beautifully and wisely introduced, as imparting to the whole composition a softer grace and more contrasted variety in character and costume than would otherwise have been possible. These represent collectively and most poetically the theory of art; separately, they personify the four great influences which have successively ruled the manifestations of the human mind as developed into form in the fine arts. First, to the left of the spectators, sits Greek Art simply draped, in calm and elegant repose (35); opposite to her, Roman Art, more sternly grave, and wearing the diadem of Empire (40). Next to Greek Art, and traditionally allied to her, stands a lovely figure in long drapery, at once graceful and decorous, with eyes upturned and looks commercing with the skies. This is Gothic or Mediæval Art, inspired by the purer influences of Christianity; beside her stands the model of a Gothic Cathedral (34). In face and figure this charming creation is said to be the portrait of the artist's wife, the beautiful daughter of Horace Vernet. Opposite to her, in strong contrast, stands a figure representing that period of art which we call the Renaissance, and which, almost immediately on the revival of classical learning, superseded the religious influences of the middle ages (41). Beautiful, bold, half undraped, "robes loosely flowing, hair as free," with jeweled bracelets on her full, rounded arms, yet with a sort of luxurious grandeur in the pose and physiognomy, she well represents that style of art which Bramante, Michael Angelo, Paul Veronese and Rubens carried out with such a prodigality of talent, such a splendid license. In front of this most

beautiful and significant group, and so placed as not to interfere with them, is a half-kneeling female figure representing the Genius of Fame (34), at her side a heap of laurel crowns, which she seems in the act of distributing to the successful candidates.

The three famous old Grecians and the five allegorical female figures compose this central group—a sort of vision combining the real and ideal; the action of the last-named figure connecting the whole with the living, breathing humanity supposed to be assembled below; and the four allegorical figures connecting it with the groups which extend on either side. Some of these personages are seated behind on a kind of marble bench extending in front of the portico, and others are standing more in the foreground. To the right of the spectators are assembled the famous Architects; opposite to them, on the left, the most celebrated Sculptors. Beyond these again, on either side, appear the greatest painters who have flourished from the revival of art to the seventeenth century. On the right those who were eminent as designers, and who founded their art on the study of human character and the principles of human form. On the left, we find assembled those Painters who were most remarkable as colorists, whose art was founded on the appearance of general Nature, the effects of light and shade, and the aspects of social life. Such is the original and truly magnificent conception of the artist, and such the distribution of his subject considered as a whole.—*Mrs. Jameson.*

84

RIVIERE (Briton), R. A. London
Member of the Royal Academy.

“Syria—The Night Watch.”

65 x 37

Dated 1880.

Syria is a country of high historic and sacred interest. Take it in its full extent—including Palestine—and no country in the world can be compared with it.

As much as *any* nation is *now*, Phœnicia, a province of Syria, *was*, “thirty centuries ago,” “the mistress of the seas.” Merchants of every nation met and traded in her rich marts. She was also the cradle of manufacture. Tyrian purple was the garb and symbol of royalty in every land, and Homer tells us before his day a Sidonian robe was considered a gift of sufficient splendor to propitiate the angry patron goddess of Troy (Il. vi. 288).

Damascus, the capital of Syria, is confessedly the oldest city in the world, and Antioch, another capital, was the third city of the Roman Empire; and here, eighteen centuries ago, the name we bear, and in which we glory—the name *Christian*—was invented.

No country of anything like its extent has passed through so many political changes and vicissitudes as Syria.

Some of the ruins of Syria, in their massive proportions and architectural splendor, rank among the finest in the world.

Besides the *general* ruin and decay of the country as presented in its present aspect, of the ancient great cities of Syria, no less than nine are now *completely desolate*—namely, Apamea, Laodicea-ad-Libanum, Seleucia, Pieria, Orthosia, Arca, Chalcis, Phaeno, Bozrah, and Salcha; eight have dwindled down to poor and miserable villages—namely, Heliopolis, Palmyra, Tyre, Arodus, Riblah, Gebal, Edrée and Kenath.

Antioch, the capital in the age of Roman splendor, Sidon, the ancient capital of Phœnicia, and Hamath, one of the primeval strongholds of the Canaanites, are now small, decaying towns.

85

MILLAIS (Sir John Everett), P. R. A. London

Member of the Royal Academy.
Medal, 1855.
President, 1896.
Medal of Honor and Legion of Honor at the E. U., 1878.
Born, 1829. Died, 1896.

“ News from Home.”

10 x 13

86

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
Medals, Paris, 1864-67.
Member of the Royal Academy, Amsterdam.
Knight of the Order of Leopold.
Knight of the Order of the Dutch Lion.
Knight of the Order of Merit of St. Michael of Bavaria.
Member of the Royal Academy of Munich.
Legion of Honor, 1873.
Grand Gold Medal, Berlin, 1874.
Member of the Royal Academy of Berlin.
Member of the Society of Painters in Water Colors.
Knight of the Gold Lion of the House of Nassau.
Knight of the K nigliche Kronen-Orden of Prussia.
Honorary Professor, Royal Institute of Fine Arts, Naples.
Medal, Exposition Universel, 1878.
Officer of the Legion of Honor, 1878.
Member of the Royal Academy, London.
Order of Merit, Berlin, 1881.
Corresponding Member Academy Beaux Arts, 1881.

“ My Sister is Not In.”

12½ x 16

Royal Academy, 1880.
Opus CCX.

87

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

"Breaking Flax."

15 x 18

From the Henry Wallis Collection, London.

88

SCHREYER (Ad.) Paris

Medals, 1864-65 (E. U.)-67.
 Vienna Exposition, 1873.
 Medal, Brussels, 1863.
 Cross of Order of Leopold, 1864.
 Member of the Academies of Antwerp and Rotterdam.
 Honorary Member of the Deutsches Nothstift.
 Born, 1828. Died, 1899.

"A Cold Day."

27 x 19

89

HENNER (J. J.) Paris

Pupil of Drolling.
 Prize of Rome, 1858.
 Medals, 1863-65-66-78 (E. U.).
 Legion of Honor, 1873.
 Officer of the Legion of Honor, 1878.

"The Nymph."

8 x 10

90

ISABEY (L. G. E.) Paris

Pupil of his father.
 Medals, 1824-27-55 (E. U.).
 Legion of Honor, 1832.
 Officer of the Legion of Honor, 1852.
 Born, 1804. Died, 1886.

"Departure of Elisabeth of France for Spain."

20½ x 27

91

JALABERT (Chas. F.) Paris

Pupil of Delaroche.
Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1867.
Born, 1819. Died, 1901.

"Italian Girl."

9 x 15

From the Artist.

92

DETAILLE (Edouard) Paris

Pupil of Meissonier.
Medals, 1869-70-72.
Legion of Honor, 1873.
Officer of the Legion of Honor, 1881.
Died, 1912.

"The Picket."

15 x 18

Dated 1875.

93

DE NEUVILLE (A.) Paris

Pupil of Picot.
Medals, 1859-61.
Legion of Honor, 1873.
Officer of Legion of Honor, 1881.
Born, 1836. Died, 1885.

"Information."

12 x 18

Dated 1876.

94

ELLIOTT (C. L.), N. A.

Pupil of Trumbull and Quidor.
Academician N. A.
Born, 1812. Died, 1868.

"Portrait of Chief Justice Taney."

YVON (A.) Paris

Pupil of Paul Delaroche.
 Medals, 1848-55 (E. U.)-57-67 (E. U.).
 Legion of Honor, 1855.
 Medal of Honor, 1857.
 Officer of the Legion of Honor, 1867.
 Born, 1817. Died, 1893.

"Portrait of Napoleon III."

18 x 21

Dated 1868.

"This portrait head of Napoleon III was painted from life by YVON for his celebrated picture of the 'Battle of Solferino.'"

MARILHAT (Prosper) Paris

Pupil of Roqueplan.
 Born, 1811. Died, 1847.

"Landscape with Mosque."

21½ x 19

THAULOW (Fritz) Norway

"Landscape, River and Bridge."

33 x 40

REYNOLDS (Sir Joshua), P. R. A.

Pupil of Thomas Hudson.
 First President Royal Academy, 1768.
 Knighted, 1768. Exhibition Royal Academy, 1768-89.
 Born, 1723. Died, 1784.

"The Strawberry Girl."

30 x 26

CABANEL (A.) Paris

Pupil of Picot.
Prize of Rome, 1845.
Medals, 1852 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1863.
Officer of the Legion of Honor, 1864.
Grand Medal of Honor, 1865, and (E. U.), 1867.
Commander of the Legion of Honor, 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.
Born, 1823. Died, 1888.

"Pandora."

"Portrait of Mlle. Nilsson."

20 x 29

From the Artist.
Dated 1873.

FROMENTIN (E.) Paris

Pupil of Cabat.
Medals, 1849-57-59 (E. U.)-67.
Legion of Honor, 1859.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1820. Died, 1876.

"At the Well."

8 x 10

Dated 1875.

ELLIOTT (C. L.), N. A. New York

Pupil of Trumbull and Quidor.
Academician of the National Academy.
Born, 1812. Died, 1868.

"Anthony van Corlear."

10 x 12

From the Ranney Sale, New York.
Dated 1852.

KURZBAUER (E.) Munich

Pupil of Piloty.
Born, 1846. Died, 1870.

"The Dispute."

25 x 17

Dated 1877.

103

HART (Jas. M.), N. A. New York

Academician of National Academy.
Born, 1828. Died, 1901.

"Adirondacks."

35 x 20

From the Artist.
Dated 1859.

104

VAN MARCKE (E.) Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

"Cow—(Bright Sunlight)."

27 x 19

From the Collection of Mr. John Wolfe, New York.

105

VILLEGAS (Josef) Rome

"Cairo—The Slipper Merchant."

25 x 19

From the W. T. Blodgett Collection, New York.
Dated 1872.

106

JALABERT (Chas. F.) Paris

Pupil of Delaroche.
Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of the Legion of Honor, 1867.
Born, 1819. Died, 1901.

"The Morning."

8½ x 13

From the Artist.
Dated 1863.

107

VILLEGAS (Josef) Rome

"Poultry Market—Tangier."

14 x 21

108

CALAME (Alex.) Geneva

Pupil of Diday.
Medals, 1839-40.
Member of the Academies of St. Petersburg and Brussels.
Legion of Honor, 1842.
Born, 1810. Died, 1864.

“The Jungfrau, Switzerland.”

41 x 33

From the Collection of the Duc de Morny, Paris.
Dated 1858.

109

VAN MARCKE (E.) Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

“Study from Nature.”

26 x 22

From the Artist.

110

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48.
Medal of Honor (E. U.), 1855.
Legion of Honor, 1831.
Officer, 1846.
Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

“King John at Poitiers.”

21 x 25½

Centennial Exposition French Art, 1889.

111

SCHEFFER (Ary) Paris

Pupil of Guérin.
Grand Prize for Painting at Antwerp, 1816.
Legion of Honor.
Born, 1795. Died, 1858.

“Christ Weeping over Jerusalem.”

28 x 42

Dated 1851.

And when He was come near He beheld the city, and wept over it.—LUKE xix. 41.

INNESS (George) New York

Pupil of Regis Gignoux.
Member National Academy Design.
Medal, Paris E. U., 1889.
Medal, Munich International Ex., 1892.
Medal, Chicago Internatl. Ex., 1893.
Born, 1825. Died, 1894.

"The Valley of the Olives."

45 x 30

From the R. H. Halsted Collection.
Dated 1867.

GÉRÔME (J. L.) Paris

Pupil of Delaroche.
Medals, 1847-48 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1865.
One of the eight Grand Medals of Honor (E. U.), 1867.
Officer of the Legion of Honor, 1867.
Grand Medal of Honor, 1874.
Commander of the Legion of Honor, 1878.
Medal Sculpture (E. U.), 1878.
Grand Medal of Honor (E. U.), 1868.
Professor in the School of Beaux Arts.
Born, 1824. Died, 1904.

"Christian Martyrs—The Last Prayer."

59 x 34

Painted 1863-1883.

PARIS, July 15, 1883.

MY DEAR SIR:—I send you a few notes about my picture, "The Christian Martyrs—Last Prayer," which you have bought. I regret to have made you wait for it so long, but I had a difficult task, being determined not to leave it until I accomplished all of which I was capable.

This picture has been upon my easel for over twenty years. I have repainted it from the beginning three times; have rehandled and rechanged both the effect and the composition, always, however, preserving my first idea.

This, therefore, is really the third canvas which you receive.

The scene is laid in the "Circus Maximus," which might readily be mistaken for an amphitheatre, as in the picture only the end of the circus, and not the straight sides, is visible. But you will see on the left the "Meta," which ends the "Spina," and is the goal around which the chariots made their turns in the races, as I have indicated by the tracks of the wheels in the sand.

The Circus Maximus was one of the mightiest monuments ever built. It held more than one hundred and fifty thousand spectators. Its left touched the Palace of the Cæsars, whence a subterranean passage led directly to the Emperor's loge.

In the time of the Cæsars, Christians were cruelly persecuted, and many were sentenced to be devoured by wild beasts.

This is the subject of my picture.

As they were religious enthusiasts, to die was a joy, and they cared little for the animals, their only thought being to remain firm to the last. And rarely indeed was there found a case of apostasy.

The Roman prisons were terrible dungeons, and Christians, being often long confined before the sacrifice, when led into the circus were emaciated by disease and covered only with rags. Their hearts alone remained strong, their faith alone remained unshaken.

In the middle distance I have placed those destined to be burned alive. They were usually tied upon crosses, and smeared with pitch to feed the flames. Alluding to this, Tacitus says: "These Christians should certainly be put to death; but wherefore smear them with pitch, and burn them like torches?" His sympathy, however, went no further.

It was the custom to starve the wild beasts for several days beforehand, and they were admitted to the arena up inclined planes. Coming from the dark dens below, their first action was of *astonishment* upon facing the bright daylight and the great mass of people surrounding them.

They did then as does to-day the Spanish bull when turned into the arena; entering with a bound he suddenly halts in the very middle of a stride.

This moment I have sought to represent.

I consider this picture one of my most studied works, the one for which I have given myself most trouble.

Is it a success?

Very truly,

(Signed) J. L. GÉRÔME.

114

DIAZ (N.)

Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Cupid Disarmed."

15 x 26

115

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

“The Potato Harvest.”

25 x 21

116

ACHENBACH (Andreas) Düsseldorf

Pupil of Schirmer.
 Medals, 1839-55-67.
 Legion of Honor, 1864.
 Knight of the Order of Leopold.
 Member of the Berlin, Antwerp and Amsterdam Academies.

“Clearing Up—Coast of Sicily.”

44 x 32

From old Düsseldorf Gallery.
 Dated 1847.

117

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
 Chevalier of Order of Charles III.
 Prize of Rome from Spain, 1858.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1838. Died, 1874.

“Hindoo Snake Charmers.”

Attended by the “Marabout,” a sacred bird of India.

49 x 23

A. T. Stewart Collection.
 Dated 1869.

118

DE NEUVILLE (A.) Paris

Pupil of Picot.
 Medals, 1859-61.
 Legion of Honor, 1873.
 Officer of Legion of Honor, 1881.
 Born, 1836. Died, 1885.

“In the Trenches.”

37 x 22

From the Henry Wallis Collection, London.
 Dated 1874.

119

GALLAIT (Louis)

Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Grand Cordon of Order of Leopold, 1881.
 Chevalier of Order of Crown of Oak.
 Honorary Member Royal Academy.
 Member of Academy of Antwerp.
 Born, 1810. Died, 1888.

"Peace."

32 x 46

Royal Academy, 1872.
 Dated 1872.

120

DUPRÉ (Jules)

Paris

Medals, 1833 (E. U.)-67.
 Legion of Honor.
 Officer of the Legion of Honor, 1870.
 Born, 1812. Died, 1889.

"Sunset—On the Coast."

23 x 29

121

DIAZ (N.)

Paris

Medals, 1844-46-48.
 Legion of Honor, 1851.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1807. Died, 1876.

"The Storm."

34 x 23

Dated 1872.

122

DURAND (A. B.)

New York

Original Member National Academy, 1826.
 President National Academy, 1845-61.

"The Catskills."

50 x 62

From the Artist.
 Dated 1859.

LEYS (Baron H.) Antwerp

Medal, 1846.
Chevalier of the Order of Leopold.
Chevalier of the Legion of Honor, 1847.
Grand Medal of Honor, 1855.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1815. Died, 1869.

“Edict of Charles V.”

92 x 54

From Collection of Count Liederkerke, for whom it was painted.
U. Exposition, 1867.
Dated 1859.

The publication of the Edict of Charles V in the year 1550, which introduced the Inquisition into the Netherlands.

By this edict, or “placard,” as it was called, it was ordained that all who were convicted of heresy should suffer death by fire, by the pit, or by the sword—in other words, should be burnt alive, be buried alive, or be beheaded. These terrible penalties were incurred by all who dealt in heretical books, or copied or bought them; by all who held or attended conventicles, by all who disputed on the Scriptures in public or private, by all who preached or defended the doctrines of the Reformation. Informers were encouraged by the promise of one-half of the confiscated estate of the heretic. No suspected person was allowed to make any donation, or sell any of his effects, or dispose of them by will. Finally, the courts were instructed to grant no remission or mitigation of punishment under the fallacious idea of mercy to the convicted party—and it was made penal for the friends of the accused to solicit such indulgence on his behalf.

From Prescott’s History of the Reign of Philip II, Book II, Chap. I.

This edict was renewed by an ordinance of Philip II, dated at *Gand*, August 20, 1556.

This picture was painted by Leys after his second journey to Germany, at his best period, one year before he began the decoration of the Hotel de Ville at Antwerp, and was, for the first time, exhibited at the National Exhibition of Antwerp in 1861.

The scene is the public market-place. In the midst of the crowd stands a herald holding in his hands the fatal notice. He is escorted by men-at-arms, and by the sovereign’s representatives in judicial and administrative matters. Farther off can be seen “*the long stick*,” the presence of which was, according to the custom of the country, necessary to sanction any criminal measure. In the foreground, on the left, is a bookseller’s shop, the painter wishing to draw attention to the strict measures fettering the printers.

124

GALLAIT (Louis) Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Grand Cordon of the Order of Leopold, 1881.
 Chevalier of Order of Crown of Oak.
 Honorary Member Royal Academy.
 Member of Academy of Antwerp.
 Born, 1810. Died, 1888.

"War."

32 x 46

Royal Academy, 1872.
 Dated 1872.

125

CLAYS (P. J.) Brussels

Medal (E. U.), 1867.
 Legion of Honor, 1875.
 Chevalier of the Order of Leopold.
 Medal, Exposition Universel, 1878.
 Officer of Legion of Honor, 1881.
 Born, 1819. Died, 1900.

"Moonlight in Holland."

23 x 28

126

FROMENTIN (E.) Paris

Pupil of Cabat.
 Medals, 1849-57-59 (E. U.)-67.
 Legion of Honor, 1859.
 Officer of the Legion of Honor, 1869.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1820. Died, 1876.

"The Halt."

25 x 20

From Collection of M. Lepel Cointet, Paris.
 Dated 1872.

127

VAUTIER (B.), dec'd Düsseldorf

Pupil of Jordan.
 Medals, 1865-66-67 (E. U.)-78 (E. U.).
 Legion of Honor, 1878.
 Medals at Berlin.
 Member of the Academies at Berlin, Munich, Antwerp and
 Amsterdam.

"Consulting his Lawyer."

27 x 22

From the Collection of Dr. Strauss, Vienna.
 Dated 1872.

128

DAUBIGNY (C. F.)

Paris

Pupil of P. Delaroche.
Medals, 1848-53-55-57-59-67.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1874.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1817. Died, 1878.

"Twilight."

32 x 18

From John Taylor Johnston Collection, New York.
Dated 1866.

129

BOUGHTON (G. H.), A. R. A.

London

Member of the National Academy of Design.
Associate of the Royal Academy.

"The Waning Honeymoon."

30 x 20

From the Artist.
Royal Academy, 1878.
Dated 1878.

Mr. Boughton says in a letter to Mr. Walters: "A young pair are seated under a tree—late autumn, the big leaves all about—he is reading a book and carelessly caressing his dog; and she is pouting prettily, but thinking no pretty things of him."

130

TURNER (J. M. W.)

London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"The Wreck."

28 x 36

Collection C. F. Beckett, Hadley Wood, Essex.

131

GÉRÔME (J. L.)

Paris

Pupil of P. Delaroche.
Medals, 1847-48 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1865.
One of the eight Grand Medals of Honor (E. U.), 1867.
Officer of the Legion of Honor, 1867.
Grand Medal of Honor, 1874.
Commander of the Legion of Honor, 1878.
Medal Sculpture (E. U.), 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.
Born, 1824. Died, 1904.

"Diogenes."

39 x 28

From Collection of Mr. August Belmont, New York.
Dated 1860.

132

TURNER (J. M. W.) London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"Grand Canal (Venice)."

36 x 24

133

HEBERT (A. A. E.) Paris

Pupil of P. Delaroche.
Prize of Rome, 1839.
Medals, 1851-55 (E. U.)-67 (E. U.).
Legion of Honor, 1853.
Officer of the Legion of Honor, 1867.
Commander of the Legion of Honor, 1874.
Member of the Institute of France, 1874.
Grand Prix 1889 (E. U.).

"Going to the Well."

16 x 27

From Collection of M. Gavet, Paris.

134

GALLAIT (Louis) Brussels

Pupil of Celothue and Hennequin.
Medals, 1835-48.
Legion of Honor, 1841.
Chevalier of the Order of the Crown of Oak, Holland.
Honorary Member of the Royal Academy, London.
Grand Cordon of the Order of Leopold, 1881.
Member of Academy of Antwerp.
Born, 1810. Died, 1888.

"Power of Music."

17 x 22

From the Artist.
Painted 1860.

Gallait, writing to Mr. Walters under date of July 20, 1860, says: "In sending you my picture 'Oblivion of Sorrows,' I think it advisable to furnish you with a few explanations for the understanding of the subject and of the sentiment which I intended to express. After a weary day of travel, two young musicians, brother and sister—and orphans—have stopped to rest near an ancient tomb. The young girl, weak and sickly, her feet

lacerated and bleeding, reclines upon the knees of her brother; he has taken his violin, the tones of which, assuaging the sorrow of the young girl, are lulling her to sleep. So much for my subject. The moment is that in which the brother, filled with anxiety, his eyes fixed on his sister, perceives with joy that her burning and fevered eyelids are ceasing to quiver, an indication of the sleep which brings with it *oblivion of all grief, mental and physical*.

"I hope, sir, that this little picture does not fall far below what you desire. I have spared neither care nor work with that object, having put into requisition two things which were in my power, my *will* and my *conscience*."

135

DUPRÉ (Jules) Paris

Medals, 1833 (E. U.)-67.
Legion of Honor, 1849.
Officer of the Legion of Honor, 1870.
Born, 1812. Died, 1889.

"At Sea."

33 x 22

136

SCHREYER (Ad.) Paris

Medals, 1864-65 (E. U.)-67.
Vienna Exposition, 1873.
Medal, Brussels, 1863.
Cross of the Order of Leopold, 1864.
Member of Academies Antwerp and Rotterdam.
Honorary member of the Deutsches Nochtstift.
Born, 1828. Died, 1899.

"Arabs in Egypt—Sunrise."

28 x 16

Probasco Collection.
Dated 1867.

137

ROUSSEAU (Théo.) Paris

Pupil of Léthière.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1812. Died, 1867.

"Early Summer Afternoon."

29 x 21

Probasco Collection.

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1910.

"Sunset—South of France."

46 x 33

From the Collection of Mr. J. Stricker Jenkins, Baltimore.

PREYER (J. W.) Düsseldorf

Pupil of Düsseldorf Academy.
Born, 1803. Died, 1889.

"Still Life."

12 x 14

From the Artist.
Dated 1859.

WILLEMS (Florent) Paris

Medals, 1844-46-55-67 (E. U.).
Medals at Brussels, 1843.
Chevalier of Order of Leopold.
Legion of Honor, 1853.
Officer of Order of Leopold, 1855.
Officer of Legion of Honor, 1864.
First-class Medal, Exposition Universel, 1878.

"The Important Response."

14 x 28

STEVENS (Alfred) Paris

Gold Medal at Brussels, 1851.
Paris, 1853-55-67 (E. U.).
Legion of Honor, 1863.
Officer of the Legion of Honor, 1867.
Commander of the Order of Leopold.
First-class Medal, Exposition Universel, 1878.
Grand Officer of the Order of Leopold, 1881.
Born, 1817. Died, 1875.

"Palm Sunday."

10 x 13

WOODVILLE (R. C.) Baltimore

Born, 1825. Died, 1856.

"The Sailor's Wedding."

22 x 16

Dated 1852.

VAN MARCKE (E.) Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

"Early Morning."

19 x 24

LEYS (Baron H.) Antwerp

Medal, 1846.
Chevalier of the Order of Leopold.
Chevalier of the Legion of Honor, 1847.
Grand Medal of Honor, 1855.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1815. Died, 1869.

"Dutch Interior."

11 x 14½

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"The Assumption."

10½ x 15½

Dated 1850.

CABANEL (A.) Paris

Pupil of Picot.
Prize of Rome, 1845.
Medals, 1852 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1863.
Officer of the Legion of Honor, 1864.
Grand Medal of Honor, 1865, and (E. U.), 1867.
Commander of the Legion of Honor, 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.
Born, 1823. Died, 1888.

"Napoleon III."

13 x 17

147

CHURCH (F. E.), N. A. New York

Academician of the National Academy.
 Member of Society of American Artists.
 Medal at Paris (E. U.), 1867.
 Born, 1826. Died, 1900.

“Morning in the Tropics.”

14 x 8

From the Ranney Sale, New York.

148

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
 Chevalier of Order of Charles III.
 Prize of Rome from Spain, 1858.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1838. Died, 1874.

“The Rare Vase.”

9½ x 13

From the Morgan Collection.
 Dated 1870.

149

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
 Medals, 1840-41-43-48.
 Legion of Honor, 1846.
 Grand Medal of Honor (E. U.), 1855.
 Officer of Legion of Honor, 1856.
 Member of the Institute of France, 1861.
 Honorary Member of the R. A., London.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Commander of the Legion of Honor, 1867.
 Grand Medal of Honor (E. U.), 1878.
 Born, 1813. Died, 1891.

“The End of a Game of Cards.”

6 x 8½

Wm. H. Stewart Collection.

150

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
 Chevalier of Order of Charles III.
 Prize of Rome from Spain, 1858.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1838. Died, 1874.

“An Ecclesiastic.”

5 x 7

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
 Medals, 1840-41-43-48.
 Legion of Honor, 1846.
 Grand Medal of Honor (E. U.), 1855.
 Officer of Legion of Honor, 1856.
 Member of the Institute of France, 1861.
 Honorary Member of the R. A., London.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Commander of the Legion of Honor, 1867.
 Grand Medal of Honor (E. U.), 1878.
 Born, 1813. Died, 1891.

“The Jovial Trooper.”

8 x 10

Dated 1865.

COROT (J. B. C.) Paris

Pupil of V. Bertin.
 Medals, 1838-48-55-67 (E. U.).
 Legion of Honor, 1846.
 Officer of the Legion of Honor, 1867.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1796. Died, 1875.

“Landscape with Bridge.”

11 x 17

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

“La Baigneuse.”

16 x 19

COROT (J. B. C.) Paris

Pupil of V. Bertin.
 Medals, 1838-48-55-67 (E. U.).
 Legion of Honor, 1846.
 Officer of the Legion of Honor, 1867.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1796. Died, 1875.

“The Evening Star.”

35 x 28

From the Artist.

155

ACHENBACH (Andreas) Düsseldorf

Pupil of Schirmer.
Medals, 1839-55-67.
Legion of Honor, 1864.
Knight of Order of Leopold.
Member of the Berlin, Antwerp and Amsterdam Academies.

"Windy Day at Schevening."

32 x 33

From the John Wolfe Collection, New York.
Dated 1870.

156

PUVIS DE CHAVANNES (P.).

Medals, 1861-64-67 (E. U.).
Medal of Honor, 1882.
Legion of Honor, 1867. Officer, 1877. Commander, 1889.

"Hope."

38 x 50

157

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Morning."

21 x 17

158

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Evening."

21 x 17

No. 30 is dated 1868.
From the Artist.

ALMA-TADEMA (L.), R. A. London

- Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exposition, Paris, 1867.
 Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael,
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau,
 1876.
 Knight of the Third Class of the Königlische Kronen-Orden of
 Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts, Naples,
 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

“Sappho.”

47 x 26

Opus CCXXIII.
 From the Artist.
 Royal Academy, 1881.

LONDON ACADEMY, May 7, 1881.

The picture which seems to me to secure the most complete and satisfying effect of beauty is the *Sappho* of Mr. Alma-Tadema. The model of Mr. Tadema's invention is so entirely individual that it would be difficult to define with any approach to precision the class to which his work belongs. On occasions when he has undertaken to treat the human form upon the scale of life, he has not always shown a preference for the highest type of beauty; nor do the characteristic excellences of his refined and delicate workmanship appear to full advantage in the covering of large surfaces of canvas. But there is a temptation to forget whatever limitations his art may own in the keen enjoyment which such a picture as the *Sappho* awakens. Here, at least, the wonderful resources of his brush are employed upon material which they can easily command. Mr. Tadema stands almost alone among artists who are fascinated by the beauty of antique life, in the strong feeling for outward nature which he imports into his design. His color, whether of flesh or costume, always lives in sunlight; and the forms that people the scenes of his invention take an added beauty from the charm of the landscape that surrounds them. There have been few artists of any time who have so skillfully combined this sentiment of landscape with the severe definition of form. The results of wide archæological knowledge are, in his case, so lightly borne that they mingle without any sense of conflict with the fruits of direct observation of

nature. Mr. Tadema's painting has always the note of absolute vitality. I speak now not of individual forms or faces, but of the work as a whole, of the quality of the coloring, of the actual touches of the brush. In the extreme minuteness of much of his execution he contrives to preserve admirable breadth of light and shade with an unimpaired strength and force in the local tints. There is a certain audacity in the manner of his invention which enables him to carry his regard for the vivid beauty of Nature into scenes and subjects that would, at first sight, seem to reject any kind of realistic treatment. The brilliant fairness of white marble, the intense blue of a sapphire sea or a southern sky—these are among the natural realities that would seem to have fixed themselves in his imagination. They have grown familiar in his work; but their reappearance produces no sense of fatigue, for they are imagined for us with unfailing sympathy and power. In this respect the *Sappho* is perhaps the most characteristic, as it is certainly among the most complete, of Mr. Tadema's productions. The invention of the scene as a whole, the disposition of the figures, the choice of attitude and gesture, are in the highest degree representative of a style of art that has something more than the dignity of *genre*, with something less than the formality of purely ideal design, recalling for us the long-silent life of the past in language that has a familiar and homely accent, and preserving the vivid impression of Nature even in the most elaborate attempts to reconstruct a vanished civilization.

J. COMYNS CARR.

SATURDAY REVIEW.

The scene is one of the isles of Greece, where the "burning" poetess loved and sung, perhaps the Island of Lesbos, where Alcæus himself flourished 600 years before the Christian era. The whole front of the canvas is occupied by the orchestra of a white marble theatre on a height overlooking the sea; on the left are the concave seats in double tier, each inscribed with the name of its owner, and in the centre the head of the steps that lead up to it from the shore; beyond is a small grove of olive trees, between whose trunks is seen the deep blue-green expanse of the sea; and in the distance, on the extreme right, is a purple headland. The marble of the theatre is treated in a most astonishing manner; it has a solidity which seems almost too faithful; the veins in the hewn seats, the yellowish discoloration at the edge of the joints, the stains of wind and weather, are depicted with surpassing skill. The rich, translucent white of the marble, the gray-green foliage of the olives, and the deep, glowing hue of the sea, form a scheme of color of the loveliest kind in which to set the figures of the poetess, her attendants and the poet. *Sappho* is seated on one of the lowest seats of the semicircular theatre; at her side stands one of her maidens, wreathed with flowers, and before her, on a bronze pedestal, rests a laurel wreath. The poetess leans forward and gazes intently on Alcæus, who is seated facing her on a chair of wood, striking the chords of his lyre.

The attendants of *Sappho* are grouped on the marble seats, some, like their mistress, intent on the rhythm of the poet's song, others careless of it, while one red-haired girl leans back with outspread arms on the upper row of seats and gazes seaward, thinking apparently of some one who lives on yonder distant shore and sings as sweetly for her.

LONDON ATHENÆUM, *April 30, 1881.*

Mr. Alma-Tadema's contributions are positively splendid, and his chief picture will long be remembered by those who see it. In brilliancy of illumination and purity of coloration, grace of design and careful finish, to say nothing of fine rendering of apt and animated attitudes and expressions, *Sappho* has hardly a rival, and certainly not a superior, among his works. The poetess is seated at a desk placed in front of the centre of an amphitheatre of marble benches, while in the middle of the chord which extends between the horns of the arc of the amphitheatre is, half seated, half reclining, a lyre in his hands, Alcæus the poet. The ardor of composition pervades his dark, energetic face, and he looks intently and abstractedly forward, while his fingers sweep slowly yet passionately the strings of the lyre which rests in his lap. His skin is of pale gold-brown, exquisitely set off by the delicate rose-colored robe which falls easily about him. The object of the poet is to enlist *Sappho's* support in a political scheme of which he is a leader, if not the chief prophet, and he has come to her "school" in Lesbos with the hope of securing another voice and other songs to advocate the views of his party. We have thus depicted a political as well as poetical flirtation between two of the greatest lyric poets of antiquity.

160

TROYON (C.) Paris

Pupil of Rivereaux.
Medals, 1833-40-46-55.
Legion of Honor, 1849.
Born, 1810. Died, 1865.

"Repose."

34 x 22

161

GOYA Y LUCIENTES (F. J. DE) Spain

Born, 1746. Died, 1828.

"The Procession."

25 x 34

162

BECKER (Carl) Berlin

Pupil of Von Klover, Hess and Cornelius.
 Medals, Berlin, Vienna and Munich.
 Vice-President and Professor Academy, Berlin.
 Member Academies, Berlin and Vienna.
 Member Royal Society Letters and Fine Arts of Belgium.
 Officer of Order of Leopold.
 Medal, 1861.
 Born, 1817. Died, 1878.

"The Petition to the Doge."

41 x 51

From the W. H. Webb Collection, New York.
 Dated 1860.

163

DAUBIGNY (C. F.) Paris

Pupil of P. Delaroche.
 Medals, 1848-53-55-57-59-67.
 Legion of Honor, 1859.
 Officer of the Legion of Honor, 1874.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1817. Died, 1878.

"The Coming Storm—Early Spring."

27 x 17

Dated 1874.

164

COROT (J. B. C.) Paris

Pupil of V. Bertin.
 Medals, 1838-48-55-67 (E. U.).
 Legion of Honor, 1846.
 Officer of the Legion of Honor, 1867.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1796. Died, 1875.

"The Fisherman's Cottage."

25 x 31

165

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exposition, Paris, 1867.
 Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael of
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau,
 1876.
 Knight of the Third Class of the Königlische Kronen-Orden of
 Prussia, 1877.

Honorary Professor of the Royal Institute of Fine Arts,
Naples, 1878.
First-class Medal at the International Exhibition, Paris, 1878.
Officer of Legion of Honor, 1878.
Royal Academician, 1879.
Order of Merit, Berlin, 1881.
Corresponding Member Academy des Beaux Arts, 1881.

"A Roman Emperor—Claudius."

68 x 33

From the Artist.
E. U., 1878.
Dated 1871.

"When the Prætorian soldiers had killed Caligula, his family and the members of his household, they were afraid an emperor would be thrust upon them by the Senate. To ascertain whether any of the Imperial family had not been forgotten, they returned to the palace the next day, and discovered Claudius hidden behind a curtain. They carried him off to their camp on Mount Aventinus and proclaimed him emperor, to the bewilderment of all the world. He was the first emperor who had to pay the soldiers for his election; it was the beginning of the end."

Of this picture *Blackwood's Magazine* says: "And rising to a tragedy little short of sublime is the scene of the Emperor Caligula lying murdered on the ground, while the Prætorian guard pay mock homage to Claudius, found agonized with terror behind a curtain. The painter's realism here serves him well. Less naturalistic artists may suggest and shadow forth; but in this terror-moving situation the eye looks on the very deed."

FROM THE LONDON TIMES.

"Besides those features of which we have spoken—his positiveness and his loyalty to the subjects where his great learning may find free scope—he has certain distinctive qualities as a painter without which neither a turn for realism nor a mastery of archæology would have carried him very far. He has, first, extraordinary dramatic power; he knows what situation will best sum up a whole history, and by what grouping of incidents and accessories that situation may be best conveyed. He wishes, for instance, to paint 'the beginning of the end' of the Roman Empire, and, with a true instinct, he seizes on the moment when Caligula has been slain by the soldiery, and when Claudius, miserably hiding for his life, is discovered and brought out to be proclaimed emperor by the will, not of the people, but of the guards. That is a scene which embodies an epoch; and what pictorial possibilities it has! The Prætorians, the bowing women, the officer who has found the ghastly, shrinking fugitive and who bends to the ground before him with half-ironical obeisance; the fugitive himself, and all the splendors of the palace—here, indeed, are the elements of a picture. But to do them justice requires nothing less than Mr. Tadema's second artistic gift—that of extraordinary technical power, the power which belongs to him pre-eminently as a painter. His draughtsmanship is strong and masterly."

166

SAINT-JEAN (Simon) Paris

Pupil of François Lepage.
Medals, 1834-41-55.
Legion of Honor, 1843.
Born, 1812. Died, 1860.

"Still Life."

18 x 14

Dated 1852.

167

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1910.

"Midday."

23 x 17

168

SAINT-JEAN (Simon) Paris

Pupil of François Lepage.
Medals, 1834-41-55.
Legion of Honor, 1843.
Born, 1812. Died, 1860.

"Still Life."

18 x 14

Dated 1852.

169

WEEKS (Edwin Lord) Boston

Born, 1849. Died, 1903.

"Interior of a Mosque."

55 x 69

170

MAX (Gabriel) Germany

"The Raising of the Daughter of Jairus."

26 x 32

171

STUART (Gilbert) Rhode Island

Pupil of West.
Born, 1755. Died, 1828.

Went to England in 1772 and 1775, where he studied under West and painted many portraits, including one of Sir Joshua Reynolds.

"Portrait of Washington."

24 x 30

Well known as having belonged to the collection of Robert Gilmor of Baltimore, for whom it was painted.

172

MERLE (Hugues) Paris

Pupil of Cogniet.
Medals, 1861-63.
Legion of Honor, 1866.
Born, 1822. Died, 1881.**"The Scarlet Letter."**

32 x 39

From the Artist.
Dated 1861.

173

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.**"An Arab Sheik."**

27 x 23

174

LEE (F. R.), R. A. London

Royal Academician.
Born, 1798. Died, 1879.**"A Landscape."**

17 x 24

175

THAULOW (Fritz) Norway

"Landscape, Village on the Bank of a Stream."

26 x 32

176

BEECHEY (Sir William), R. A. London
Born, 1753. Died, 1839.

"Portrait of Lady Clinton."

13 x 11

177

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Fête Galante, XVIII Siècle."

8 x 8

178

MÜLLER (C. Leopold), dec'd Vienna
Professor of the Academy of Fine Arts, Vienna.

"Holy Babe."

5 x 7

179

DEGAS Paris

"Study, Head of Middle-Aged Woman."

11 x 9

180

CONSTABLE (John), R. A. London
Born, 1776. Died, 1837.

"Landscape with Windmill."

9 x 12

181

HARPIGNIES (Henri) Paris

Medals, 1866-68-69-78 (E. U.).
Legion of Honor, 1875. Officer, 1883.
Member of the Society of French Artists.

"Landscape."

11 x 14

ROTTA (Ant.) Venice

Third-class Medal, 1878 (E. U.).

"The Hopeless Case."

20 x 25

From Collection of M. Oeltzelt, Vienna.
Dated 1871.

STEVENS (Alfred) Paris

Gold Medal at Brussels, 1851.

Paris, 1853-55-65 (E. U.).

Legion of Honor, 1863.

Officer of the Legion of Honor, 1867.

Commander of the Order of Leopold.

First-class Medal, Exposition Universel, 1878.

Grand Officer of the Order of Leopold, 1881.

Born, 1817. Died, 1875.

"News from Afar."

16 x 24

GLEYRE (Charles) Paris

Pupil of Hersent.

Medals, 1843-45.

Never exhibited after 1848.

Born, 1807. Died, 1874.

"Lost Illusions."

59 x 34

From the Artist.

Gleyre's diary gives an interesting description of how and where this conception first came to him: "It was on the 21st of March, 1835, during a beautiful twilight on the Nile, abreast of Abydos. The sky was so pure, the water so calm, that, after the brain excitement to which I had abandoned myself all the day, it would have been difficult for me to have said whether I was sailing on the stream or through the air's infinite space. As I turned toward the setting sun, I thought I saw, in fact I did see, a bark most happy in form, in which were a group of angels, clothed with such elegance and posed in such calm and noble attitudes that I was enchanted. Insensibly they approached, and I was able to distinguish their voices; they chanted a chorus of divine music. The bark stopped just beyond a cluster of palms planted on the bank. The sparkling surface of the river repeated so exactly these charming objects that they seemed double. Never during my life will I forget it. The triple harmony of form, color and sound was complete." Eight years later he transferred this vision to the canvas.

185

RICO (M.) Paris

Medals, 1878 (E. U.).
Legion of Honor, 1878.

“ Gathering Oranges, Toledo.”

29 x 16

186

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48.
Medal of Honor (E. U.), 1855.
Legion of Honor, 1831.
Officer, 1846.
Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

“ Jesus on the Sea of Galilee.”

29 x 24

Collection Viot.
“ Hundred Masterpieces ” Exhibition, Paris, 1883.
Dated 1856.

MATTHEW, Chapter viii, verses 23 to 26.

And when Jesus was entered into a ship, his disciples followed him.

And, behold, there arose a great tempest in the sea, insomuch that the ship was covered with the waves; but he was asleep.

And his disciples came to him, and awoke him, saying, Lord, save us; we perish!

And he saith unto them, Why are ye fearful, O ye of little faith? Then he arose, and rebuked the winds and the sea; and there was a great calm.

187

KNAUS (Prof. L.), dec'd Berlin

Pupil Düsseldorf Academy.
Medals, 1853-55 (E. U.)-57-59.
Legion of Honor, 1859.
Grand Medal of Honor (E. U.), 1867.
Officer of Legion of Honor, 1867.
Medal, Vienna, 1882. Medal, Munich, 1883.
Professor in the Academy, Berlin.

“ The Truant.”

18 x 23

188

JALABERT (Chas. F.) Paris

Pupil of P. Delaroche.
Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1867.
Born, 1819. Died, 1901.

"The Christian Martyr."

18 x 21

189

GERICAULT (J. L. A. T.) Paris

Pupil of Carle Vernet and Guérin.
Born, 1791. Died, 1824.

"Riderless Racers at Rome."

18 x 23

190

DETAILLE (Edouard) Paris

Medals, 1869-70-72.
Legion of Honor, 1873. Officer, 1881.
Medal of Honor, 1888.
Grand Prix, 1889 (E. U.).
Member of the Institute, 1892.
Died, 1912.

"The Camp Barber."

14 x 10

Dated 1876.

191

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Arab Fantasia."

27 x 20

Dated 1857.

192

COROT (J. B. C.) Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

"The Martyrdom of St. Sebastian."

48 x 96

Salon, 1853.

Universal Exposition, 1867.

Lottery for wounded in Franco-German War, 1871.

From Collection of Mr. Barlow, of England.

This great painting, which Eugène Delacroix described as the "most sincerely religious picture of the XIXth century," is at the same time simple, imposing, and elegant in composition.

The actual painting of the work extended over a period of several years, as we learn from Corot's own letters; * its surface is so coated with successive thicknesses of paint that already it presents the enamel of a painting of the last century. Indeed, regarding the intrinsic qualities of its execution only, this *chief d'œuvre* can be well compared to a fine picture by Rembrandt.

The "St. Sebastian" is sober in tone, in keeping with the subject, yet rich in the coloring of the accessories.

The principal group cannot fail to capture attention, nor can one fail to admire the grace and freshness of the angels, so light, so aërial, flying among the tops of the trees, and bearing the attributes of the martyr. This delicate motive furnishes an effect of most tender opposition, and presents the further advantage of filling equally, yet with different sentiments, both the upper and lower half of the picture.

The background is in itself very interesting, and the place it assumes in the frame denotes in the artist an innate taste for the picturesque and a thorough knowledge of the value of lines. The piercings of light are most discreetly arranged to give full value to the principal clearing, and the leafage of the trees, hanging from the branches covered with their many-hued barks, is so light and open, you feel that other angels may at any instant appear.

Corot, throughout the whole of his long life, abandoned the study of the old masters and devoted himself to the study of nature alone, wherein he

* Corot said, in letters to his friend Constant Dutilleux, a distinguished painter of Arras: Sept. 23, 1851. "I am at the moment working upon an historical landscape embellished with a St. Sebastian succored by some holy women. And with care and work I hope, under the guidance of Heaven, to make a lovely picture."

August 29, 1852. "As soon as my St. Sebastian is out of the fog and I have become more quiet, the ladies have my promise to pay you a visit this winter."

Just at this time Corot was not satisfied with his work, and was doubtful about exhibiting it in the Exposition of 1853; indeed, he had scratched it from his list, but some of his friends persuaded him to change his determination, and he writes:

October 10, 1852. "I have consulted about the 'St. Sebastian,' and they have decided me to continue it, and risk its exhibition."

January 14, 1853. "I am working like an ogre."

February 4, 1853. "My 'St. Sebastian' is nearly finished; let us hope it will prove a success."

At the close of the Exhibition the picture returned to his studio, and later in the year Corot again worked upon it.

Sept. 25, 1853. "The 'St. Sebastian' advances, but slowly. I have been obliged to turn aside to dash off some things for amateurs, so that I shall not be able to visit you until the first of January."

unwittingly followed the great Italian masters Correggio, Titian, and Paul Veronese, and acquired with them the same charm and magic of composition.

Our great writer Théophile Sylvestre, in his "Histoire des Artists vivants," in using the "St. Sebastian" as the best example with which to explain Corot's technique, has said: "In a landscape there are no more two *identical* color values to be found, than are there in Nature two faces, two clouds, two trees, two lights, two drops of water, absolutely alike. . . . Let us take as an example of his work his picture of this year, 'St. Sebastian'; but first let us understand its general intent. Two holy women draw out the arrows from the body of the martyr and support him in his agony. He lies in the heart of a mysterious wood, in the shadow of mighty trees growing at the base of a hill which rises like a Calvary. His executioners have abandoned the martyr in this gloomy spot where no prying eye could discover them, and are just seen, their horses in a walk, passing over a little summit into a valley which suddenly plunges beneath the line of the horizon. But the two holy women have heard the groans of the victim and watched the departure of his torturers. Two angels, light as butterflies and bright as spirits, fly through the shivering leaves, bearing the palm and crown. Corot has poured out all his talent and all his heart into this picture, so religious, so touching.

"In it the division of values, according to the principle I have set forth above, is comprised as follows: The sky *very, very* light; the angels *very light*; the head-dress of the woman holding the vase, *light*; the cavaliers, less *light*; the foliage of the trees, *dark*; the hill which rises to the right of the spectator, *more dark*; the full-grown trunks of the trees, *very dark*. And bear in mind that each of these divisions is subdivided *ad infinitum*."

* * * * *

The picture was returned to Corot's studio from the Exhibition of 1867, at the time of the year when the landscapists seek the fields and the woods, and Corot was never the last to abandon his four walls. When the leaves had again fallen the master once more saw his "St. Sebastian," and was at once struck with the absence, or rather insufficiency, of air, arising from the contracted opening in the trees, which, moreover, was too square.

He at once enlarged it below, forming a kind of triangle, which better corresponded to the image of rays of light. This happy idea was hailed by his friends. Necessarily, this modification led to many others, not only in the landscape bordering this flow of light, but also in some of the details of the figures.

In this state the picture remained at his studio until 1871, when Corot presented it to the lottery held in the interior of the yet unfinished Opera House, in aid of the orphans left by the Franco-German war, and, unlike some artists whose pictures were there, he refused to accept the large sum offered him in numbered tickets.

The picture was drawn by a foreigner, from whom I purchased it.

Unfortunately its great size prevented my keeping it, and I yielded it to M. Durand-Ruel. I recall now also that it was offered to the Administration of the Beaux Arts for a very reasonable price, but they made no answer.

I had noticed that both the canvas and stretcher were square on top, and that the circular form was given by the frame only. The artist, having received an impression, more or less well-founded, that this shape would aid its sale, readily consented, when requested in 1872, to make the picture rectangular. Thus we may say that it is seen to-day in its third state, and certainly it has lost nothing in the last transformation.

In conclusion, I would mention that this picture was photographed in its first state at the Exposition of 1853 ($10\frac{1}{2} \times 6\frac{1}{2}$ inches), to illustrate, with other plates, the two numbers in folio relating to Corot in the "*Histoire des Artistes vivants français étrangers. Études d'après nature par Théophile Sylvestre, 1853.*"

It was also engraved on wood at the same time and for the same publication in 4to (size $6\frac{1}{2} \times 4\frac{1}{4}$ inches).

Finally, in 1873-4, M. Durand-Ruel had it photographed and etched by M. H. Lemaire (in size $5\frac{1}{2} \times 3\frac{3}{4}$ inches) for his important publication, unfortunately but little known, where are to be found most of the important pictures of the contemporaneous French school.

I would add that Corot, in 1852, made at Arras, for his friend Ct. Dutilleux, a beautiful crayon of its first state, which now belongs to me ($14 \times 10\frac{1}{2}$ inches).

At the Exposition of 1867, M. Pothey obtained from his illustrious master an original drawing ($10\frac{1}{2} \times 6\frac{1}{2}$ inches), rounded at the top, to insert, under a photo-typographic form, in his fine publication "*L'Auto-graphe au Salon.*" This represents the second state of the work, with the large opening in the trees showing the sky and distance.

Finally, to show how this subject haunted the brain of the great artist, I will mention a little sketch traced from nature in the Forest of Fontainebleau at the "Carrefour of Charlemagne," in which Corot has placed the "St. Sebastian" group.

Upon seeing this magnificent cluster of moving trees, one of our most talented artists exclaimed with fervor: "If the Parthenon had been decorated with landscapes, Corot would have been the sculptor."

(Signed) ALFRED ROBAUT,

October 15, 1883.

Among the drawings found in a portfolio I bought at Corot's posthumous sale are: A sketch in crayon of the composition. Also a pencil drawing (in folio) of an Academic study of the figure St. Sebastian, and on the top of the sheet is written, "I have been advised not to place them too high—M. Cibot, historical painter." That is, Corot's friends, including Cibot, who was the last admitted to his studio, advised him to place the group of three figures very near the bottom of his composition.

193

PASINI (A.) Paris

Pupil of Ciceri.
Medals, 1859-63-64.
Legion of Honor, 1868.
Grand Medal of Honor (E. U.), 1878.
Officer of Legion of Honor, 1878.
Born, 1826. Died, 1899.

"Damascus."

13 x 16

Dated 1880.

194

COROT (J. B. C.) Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

"Very Early Spring."

15 x 21

From the Robaut Collection, Paris.

195

FROMENTIN (E.) Paris

Pupil of Cabat.
Medals, 1849-57-59 (E. U.)-67.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1869.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1820. Died, 1876.

"An Encampment in the Atlas Mountains."

56 x 40

196

RICO (Martin) Paris

Medal, 1878.
Legion of Honor, 1878.

"Venice."

28 x 17

From the W. T. Blodgett Collection, New York.

197

VIBERT (J. G.) Paris

Pupil of Barrias.
Medals, 1864-67-68.
Legion of Honor, 1870.
Third-class Medal, Exposition Universel, 1878.
Born, 1840. Died, 1904.

"Toreadors before Entering the Arena."

33 x 18

198

BOUGHTON (G. H.), A. R. A. London

Member of the National Academy.
Associate of the Royal Academy.

“Venus and Neptune.”

14 x 23

From the Artist.

199

BONVIN (François S.) Paris

Medals, 1849-51.
Legion of Honor, 1870.
Born, 1817. Died, 1878.

“Drawing Water.”

12 x 17

Dated 1858.

200

CROME (John) Norwich

Born, 1769. Died, 1821.

“Landscape.”

9 x 12

201

COROT (J. B. C.) Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

“Two Italian Peasants, ‘Youth and Old Age.’”

11 x 7

Collection Dutilleux. Collection Moreau—Nelaton, Paris.
Collection P. A. Cheramy, Paris.

202

MARIS (J.) Holland

Born at The Hague, 1838. Died, 1899.

“Dutch Landscape, with Canal.”

13 x 19

203

COURBET (Gustave) Paris
Born at Orrans, 1819. Died, 1877.

“Landscape.”

19 x 23

204

CHAVET (Victor) Paris
Pupil of Revoil and Roqueplan.
Medals, 1853-55 (E. U.)-57.
Legion of Honor, 1859.

“The Amateur.”

8 x 6

Dated 1859.

204 (A)

GERÔME (J. L.). (See Number 51.) Paris
Born, 1824. Died, 1904.

“Bashi Bazook Singing.”

25 x 17½

204 (B)

GÉRÔME (J. L.). (See Number 51.) Paris
Born, 1824. Died, 1904.

“The Death of Caesar.”

57 x 33

204 (C)

ROUSSEAU (Théodore). (See Number 25.) Paris
Born, 1812. Died, 1867.

“A Swamp in the Landes”

22 x 15½

EAST GALLERY.

205

DRUMMOND (Samuel), A. R. A.

Associate Royal Academy, 1808.
Born at London, 1765. Died, 1844.

“The Apotheosis of Nelson.”

Canvas, 20½ x 16.

206

WILSON (Richard), R. A.

Foundation Member Royal Academy, 1768.
Born at Pinegas, Montgomeryshire, 1714. Died, 1782.

“Italian Landscape.”

Canvas, 11¾ x 9¼.

207

RAEBURN (Sir Henry), R. A.

Associate Royal Academy, 1812. Academician, 1815.
Born, 1756. Died, 1823.

“Portrait of Margaret Wilson.”

Canvas, 29 x 24.

208

LELY (Sir Peter).

Pupil of Peter de Grebber.
Court Painter to Charles I and Charles II.
Knighted by Charles II.
Born at Westphalia, 1618. Died, 1680.

“Portrait of a Lady.”

Canvas, 31½ x 29.

209

IBBETTSON (Julius Cæsar).

Born at Masham, Yorkshire, 1759. Died, 1817.

“Landscape and Figures.”

Canvas, 17½ x 23½.

210

GAINSBOROUGH (Thomas), R. A.

Pupil of Francis Hayman.
Foundation Member Royal Academy, 1768.
Born at Sudbury, 1727. Died, 1788.

"Landscape with Figures."

Canvas, 16 x 20.

211

WILSON (John), called "Jock" Wilson.

Pupil of Alexander Nasmyth.
Foundation Member Society of British Artists.
Honorary Member Scottish Academy.
Born near Ayr, 1774. Died, 1855.

"English Barn-yard."

Canvas, 15 x 17½.

212

CROME (John).

President Norwich Society of Artists, 1810.
Born at Norwich, 1769. Died, 1821.

"Landscape with Figures."

Canvas, 18½ x 15½.

213

CONSTABLE (John), R. A.

Associate Royal Academy, 1819. Academician, 1829.
Born at East Bergholt, Suffolk, 1776. Died, 1837.

"Landscape with Anglers."

Canvas, 24½ x 29¾.

214

LESLIE (Chas. R.), R. A.

Pupil of Benjamin West and Washington Allston.
Associate Royal Academy, 1821. Academician, 1826.
Born at London, 1794. Died, 1859.

"The Miniature."

Canvas, 19 x 15¼.

215

OPIE (John), R. A.

Professor of Painting Royal Academy, 1806.
Born at St. Agnes, near Truro, 1761. Died, 1807.

"The Game of Chess."

Canvas, 26½ x 34½.

216

FRENCH SCHOOL—XVIII Century.

“Portrait of a Lady.”

Canvas, $49\frac{1}{2} \times 40\frac{1}{2}$.

217

SANDERS (George L.).

Born at Kinghorn, Fifeshire, 1774. Died, 1846.

“Portrait of Lord Byron.”

Canvas, 36×28 .

From Mrs. Amelia Marianna Leigh.

218

GELLEE (Claude), called Claude de Lorraine.

Born at Chamagne (Vosges), 1600. Died, 1682.

“Italian Landscape with Figures.”

Canvas, $19\frac{1}{2} \times 15\frac{3}{4}$.

219

BONINGTON (Richard Parkes).

Pupil of Baron Gros.

Born at Arnold, near Nottingham, 1801. Died, 1828.

“Beach Scene with Figures.”

Canvas, $14\frac{1}{2} \times 19\frac{3}{4}$.

220

WILSON (Richard), R. A.

Foundation Member Royal Academy, 1768.

Born at Pinegas, Montgomeryshire, 1714. Died, 1782.

“Italian Landscape.”

Canvas, $18 \times 21\frac{1}{2}$.

221

O'CONNOR (James A.).

Born at Dublin, 1793. Died, 1841.

“Landscape—The Forest Road.”

Canvas, $17\frac{1}{2} \times 23\frac{1}{2}$.

222

COLLINS (William), R. A.

Associate Royal Academy, 1814. Academician, 1820.

Born at London, 1788. Died, 1847.

“Landscape with Children at Play.”

Canvas, $23\frac{3}{4} \times 19\frac{3}{4}$.

CROME (John).

President Norwich Society of Artists, 1810.
Born at Norwich, 1769. Died, 1821.

"Landscape with Large Tree."

Canvas, 26½ x 20.

HOPPNER (John), R. A.

Associate Royal Academy, 1792. Academician, 1795.
Born at London, 1758. Died, 1810.

"Portrait of Mrs. Mellon (Duchess of St. Albans)."

Canvas, 29½ x 24½.

REYNOLDS (Sir Joshua), P. R. A.

Pupil of Thomas Hudson.
First President Royal Academy, 1768.
Born at Plympton, Devonshire, 1723. Died, 1792.

"Portrait of Duke of Portland."

Canvas, 49½ x 38¾.

ROMNEY (George).

Born, Lancashire, 1734. Died, 1802.

"Portrait of Miss Lockwood."

Canvas, 29½ x 24¼.

LAWRENCE (Sir Thomas), P. R. A.

Associate Royal Academy, 1791.
Academician, 1794. President R. A., 1819-30.
Court Painter, 1792. Knighted, 1815.
Born at Bristol, 1769. Died, 1830.

**"Portrait of the Countess of Sutherland, in her own right, she
became first Duchess of Sutherland after marrying
Marquis of Stafford."**

Canvas, 28½ x 23½.

From grandson of the steward of Dunrobin estates, given
him by the Duke of Sutherland.

COLLINS (William), R. A.

Associate Royal Academy, 1814. Academician, 1820.
Born at London, 1783. Died, 1847.

"Landscape with Figures, Harvest Showers."

Canvas, 39½ x 63½.

Collection Isaac M. Currie.

VINCENT (George).

Pupil of John Crome.
Exhibitor Royal Academy, 1814-23.
Born at Norwich, 1796. Died, about 1831.

"Landscape with Figures, A Country Lane."

Canvas, $34\frac{1}{2} \times 46\frac{1}{4}$.

MORLAND (George).

Born at London, 1763. Died, 1804.

"The Smugglers."

Canvas, $27\frac{1}{2} \times 34\frac{3}{4}$.

LELY (Sir Peter).

Pupil of Peter de Grabber.
Court Painter to Charles I and Charles II.
Knighted by Charles II.
Born at Westphalia, 1618. Died, 1680.

"Portrait of Mr. P. Leneve, Alderman of Norwich."

Canvas, 49×39 .

Walpole Collection, Strawberry Hill, 1842.
Exhibition British National Portraits, Burlington House, 1883.

HOGARTH (William).

Born at London, 1697. Died, 1764.

"Portrait of Selina, Countess of Huntingdon."

Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$.

She was the daughter of the Earl of Ferrers, and married the Earl of Huntingdon. She built in England 64 chapels and became so prominent in religious matters that she became the head of a sect known as the "Lady Huntingdon Connection."

VAN DYCK (Sir Anthony).

Pupil of Van Balen and Rubens.
Born, 1599. Died, 1641.
Court Painter to Charles I and to Ferdinand of Austria.
Knighted by Charles I, 1632.
Honorary President Antwerp Guild of St. Luke, 1635.

"Portrait of Prince Maurice."

Canvas, $80 \times 50\frac{1}{2}$.

From Countess of Warwick.

Son of the Elector Palatine and King of Bohemia, and Elizabeth his wife, who was a daughter of James I. of England. He died in 1651, shipwrecked on coast of Spain. He was a brother of Prince Rupert.

VAN DYCK (Sir Anthony).

Pupil of Van Balen and Rubens.
 Born, 1599. Died, 1641.
 Court Painter to Charles I and to Ferdinand of Austria.
 Knighted by Charles I, 1632.
 Honorary Poet, President Antwerp Guild of St. Luke, 1635.

“Virgin and Child.”

Canvas, 49 x 44½.
 Blenheim Palace Collection.
 Joseph Ruston Collection.
 Smith's catalogue of Marlborough Collection, number 263.

CONSTABLE (John), R. A.

Associate Royal Academy, 1819. Academician, 1829.
 Born at East Bergholt, Suffolk, 1776. Died, 1837.

“The Lock.”

Canvas, 22¾ x 28½.

LAWRENCE (Sir Thomas), P. R. A.

Pupil of Royal Academy.
 Born, 1769. Died, 1830.
 Associate Royal Academy, 1791.
 Court Painter, 1792.
 Royal Academician, 1794.
 Knighted in 1815.
 President Royal Academy, 1820-30.

“Portrait of the Countess of Wilton.”

Canvas, 43¾ x 34.
 Collection of Alfred Morrison.

LAWRENCE (Sir Thomas), P. R. A.

Pupil of Royal Academy.
 Born, 1769. Died, 1830.
 Associate Royal Academy, 1791.
 Court Painter, 1792.
 Royal Academician, 1794.
 Knighted in 1815.
 President Royal Academy, 1820-30.

“Portrait of Mrs. Foote.”

Canvas, 34½ x 26½.

RAEBURN (Sir Henry), R. A.

Associate Royal Academy, 1812. Academician, 1815.
 Born, 1756. Died, 1823.

“Portrait of a Lady.”

Canvas, 35¾ x 27¾.

ROMNEY (George).

Born, Lancashire, 1734. Died, 1802.

"Portrait of Mrs. Frère."

Canvas, 29 x 24 $\frac{1}{4}$.

GAINSBOROUGH (Thomas), R. A.

Pupil of Francis Hayman.

Foundation Member Royal Academy, 1768.

Born at Sudbury, 1727. Died, 1788.

"Crossing the Ford."

Canvas, 72 $\frac{3}{4}$ x 60 $\frac{1}{2}$.

DE HEUSCH (Willem).

Pupil of Jan Both.

Born at Utrecht, 1638. Died, 1712.

"Italian Landscape."

Canvas, 43 $\frac{1}{4}$ x 39 $\frac{1}{2}$.

GOLTZIUS (Hendrik).

Born at Mulbrecht (Iulich), 1558. Died, 1617.

"On the Way to Calvary."

Panel, 17 $\frac{1}{2}$ x 26 $\frac{3}{4}$.

GERMAN SCHOOL—XVI Century.

"The Philosopher."

Canvas, 21 $\frac{1}{2}$ x 28 $\frac{1}{4}$.

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1728. Died, 1779.

"Portrait of Cardinal de Bernis."

Canvas, 52 $\frac{1}{2}$ x 37 $\frac{3}{4}$.

PENCZ (Georg).

Born at Nuremburg, about 1500. Died, 1550.

"The Crucifixion."

Panel, $23\frac{1}{2} \times 37\frac{3}{4}$.

Dated 1537.

SCHOOL OF HOLBEIN, the younger—Early XVI Century.

"Portrait Group."

Panel, $32\frac{1}{2} \times 25\frac{3}{4}$.

SCHOOL OF DÜRER (Albrecht)—Early XVI Century.

"The Mysteries of the Rosary."

Triptych, $28\frac{1}{2} \times 41\frac{1}{4}$.

HOLBEIN (Hans, the younger) School.

Born at Augsburg, 1497. Died, 1543.

"Portrait of an Ecclesiastic."

$23 \times 14\frac{3}{4}$

Dated A. D. 1529, Aet. 74.

Collection Sir Charles Lock Eastlake. Collection Sir Richard Gerrard.

SCHOOL OF HOLBEIN (Hans).

"Portrait of Foxe."

Panel, $13\frac{3}{4} \times 11$.

NEUFCHATEL (Colin de).

Born at Mons, Hainault, 1525. Died, about 1570.

"Portrait of an Ecclesiastic."

Panel, 15×13 .

252

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1728. Died, 1779.

"Male Portrait—Unknown Personage."

Canvas, 25 x 18.

253

FERBIS (GERMAN SCHOOL—XVII Century).

"Judith with the Head of Holofernes."

Canvas, 50¼ x 35½.

254

GERMAN SCHOOL—Early XVI Century.

"Adoration of the Magi."

Panel. Triptych. 34¾ x 51½.

255

GERMAN SCHOOL—Early XVI Century.

"Adoration of the Magi."

Panel. Triptych. 35½ x 51½.

256

GERMAN SCHOOL—XVI Century.

"The Philosopher."

Panel, 29½ x 47.

257

HOLBEIN (Hans, the younger) School.

Born at Augsburg, 1497. Died, 1543.

"Portrait of an Elderly Woman."

Panel, 37½ x 27¾.

258

GERMAN SCHOOL—XVI Century.

"Portrait of a Pope."

Panel, 33 x 23.
Dated 1563.

259

GERMAN SCHOOL—XVII Century.

“Portrait of a Queen.”

Canvas, $26\frac{1}{4} \times 21$.

260

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1723. Died, 1779.

“Portrait of a Lady in Gala Costume.”

Canvas, $45\frac{1}{2} \times 32\frac{1}{2}$.

261

GERMAN SCHOOL—Early XVI Century.

“Adoration of the Magi.”

Panel, $26\frac{1}{4} \times 31\frac{1}{2}$.

262

HUYS (Pieter).

Antwerp, 16th Century.

“The Last Judgment.”

Panel, 45×33 .

263

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1723. Died, 1779.

“Portrait of a Roman Senator.”

Canvas, $52\frac{1}{4} \times 37\frac{1}{2}$.

264

DENNER (Balthasar).

Born at Hamburg, 1685. Died, 1749.

“Head of an Old Man.”

Canvas, $16\frac{3}{4} \times 11\frac{3}{4}$.

265

NETSCHER (Caspar).

Born at Heidelberg, 1639. Died, 1684.

“Portrait of a Young Lady.”

Canvas, $18\frac{3}{4} \times 15\frac{1}{4}$.

FLEMISH SCHOOL—Early XVI Century.

“Virgin and Child, with Two Attendant Angels, in a Landscape.”

Panel, $23\frac{1}{4} \times 19\frac{1}{2}$.

267

REYNOLDS (Sir Joshua), P. R. A.

Pupil of Thomas Hudson.
First President Royal Academy, 1768.
Born, 1723. Died, 1792.

“Portrait of the Artist.”

Panel, $17\frac{1}{4} \times 13\frac{1}{2}$.

268

GAINSBOROUGH (Thomas), R. A.

Pupil of Francis Hayman.
Foundation Member Royal Academy, 1768.
Born at Sudbury, 1727. Died, 1788.

“Portrait of a Lady.”

Canvas, $11\frac{1}{4} \times 9\frac{1}{4}$.

269

CRANACH (Lucas).

Born, 1472. Died, 1553.

“Portrait of a Noble Lady.”

Panel, $14 \times 9\frac{3}{4}$.

270

TERBURG (G.).

Born, 1617. Died, 1681.

“Miniature Portrait of a Gentleman.”

Panel, $4 \times 3\frac{1}{4}$.

271

FRENCH SCHOOL—XVIII Century.

“Portrait of a Gentleman.”

Canvas, $13\frac{1}{2} \times 10\frac{1}{4}$.

272

DUTCH SCHOOL—XVII Century.

“Portrait of an Old Man.”

Panel, $16\frac{1}{2} \times 13$.

273

GERMAN SCHOOL—XVI Century.

"Portrait of an Elderly Man."

Panel, $13\frac{1}{4} \times 10\frac{3}{4}$.

275

DÜRER (Albrecht) School.

Born at Nuremburg, 1471. Died, 1528.

"A View of Nuremburg."

Panel, $11\frac{1}{2} \times 10\frac{1}{4}$.

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277

MURILLO (Bartolomé Estéban).

Born at Seville, 1617. Died, 1682.

"The Nativity."

Canvas, $38\frac{3}{4} \times 55$.

Virgin and Child, with Saints in Adoration, a Peasant Bringing Gift of Game.

278

RIBERA (Josef).

Born at Xativa, Spain, 1588. Died, 1656.

"Saint Jerome in Penitence."

Canvas, $52\frac{1}{4} \times 42$.

279

SUTTERMANS (Justus).

Born at Antwerp, 1597. Died, 1681.

"Portrait of a Noble Lady."

Canvas, $26 \times 19\frac{3}{4}$.

280

SUTTERMANS (Justus).

Born at Antwerp, 1597. Died, 1681.

"Portrait of a Nobleman."

Canvas, $26 \times 19\frac{3}{4}$.

281

SPANISH SCHOOL—About XVI Century.

“Landscape with the Flight Into Egypt.”

Canvas, $17\frac{3}{4} \times 22\frac{1}{4}$.

282

SCHOOL OF VELASQUEZ—XVII Century.

“Battle Scene.”

Canvas, $11\frac{1}{2} \times 17\frac{1}{4}$.

283

GOYA Y LUCIENTES (Francisco José de).

Born at Fuendetodos, Spain, 1746. Died, 1828.

“Portrait of a General.”

Canvas, $37\frac{3}{4} \times 29\frac{1}{2}$.

284

GOYA Y LUCIENTES (Francisco José de).

Born at Fuendetodos, Spain, 1746. Died, 1828.

“Head of a Young Girl.”

Canvas, $7\frac{3}{4} \times 6$.

285

MURILLO SCHOOL.

Murillo, Born at Seville, 1617. Died, 1682.

“The Ambulant Musicians.”

Canvas, $12\frac{3}{4} \times 9\frac{1}{2}$.

286

MURILLO (Bartolomé Estéban).

Born at Seville, 1617. Died, 1682.

“The Immaculate Conception.”

Canvas, $97\frac{1}{2} \times 70\frac{1}{2}$.

Collection Count Altamira. Collection Coesvelt, 1840. (Engraved by Joubert, 1835.)
Collection Mrs. George Perkins, London, 1887. Collection Sir Lewis Jarvis, London, 1890.
Collection P. C. Hanford, New York, 1902.

287

DUTCH SCHOOL—XVII Century.

"A Family Group."

Panel, $56 \times 82\frac{3}{4}$.

288

DUTCH SCHOOL—XVI Century.

"The Annunciation" (Grisaille).

Panel, $37\frac{1}{2} \times 22\frac{3}{4}$.

289

VAN LEYDEN (Lucas).

Born at Leyden, 1494. Died, 1533.

"Christ Taken from the Cross."

Panel, $11\frac{1}{4} \times 16\frac{3}{4}$.

290

BLES (Hendrik Met de).

Born at Bouvignes, 1480. Died, 1550 (?).

"Virgin and Child with St. John and a Bishop."

Panel. Triptych. $13\frac{3}{4} \times 26\frac{1}{2}$.

291

FLEMISH SCHOOL—Early XVI Century.

"Landscape with Two Female Saints."

Panel, $13\frac{3}{4} \times 10\frac{1}{2}$.

292

FLEMISH SCHOOL—Early XVI Century.

"Christ on the Way to Calvary."

Panel, $14\frac{3}{4} \times 12$.

293

GOSSAERT (Johann)

Flemish School.

Born, 1470.

"Seated Virgin and Child Against Rose Hedge."

Panel, $40\frac{3}{4} \times 28\frac{3}{4}$.

294

FLEMISH SCHOOL—Early XVI Century.

“The Dead Christ in the Arms of Mary.”

Panel, 12 x 7¼.

296

VAN DER GOES Ghent

Born at Ghent, 1435. Died, 1482.

“St. John the Baptist and Donator.”

8¾ x 12¾

From Collection, P. A. Berger of Arnheim.

297

ATTRIBUTED TO THE MASTER OF FLEMALLE.

Born, 1430. Died, 1480.

“Madonna and Child”

Round—Diameter 7½

298

REMBRANDT VAN RIJN.

Born at Leyden, 1603-7. Died, 1669.
Pupil of von Swanenburch and Lastman.

“Portrait of a Man.”

6½ x 8

Collection François Flameng.

Sale May 26, 1919, Paris.

Probably a study for The Disciples of Emmaus. Exhibited in the Salle du

“Jeu de Paume” among Holland master painters of XVII Century,

April-July, 1911.

Reproduced in “Les Arts” Vol. 167, page 19.

320

VAN DER NEER (Aert).

Born at Gorinchem, 1604. Died, 1677.

“Landscape, View of a Town on a River.”

Panel, 10 x 14¼.

321

VELDE (William Van de, the younger).

Born at Amsterdam, 1633. Died, 1707.

“Marine—Harbour with Shipping, Dead Calm.”

Panel, 12½ x 15¼.

327

STUDIO OF REMBRANDT—XVII Century.

“Jesus in the Midst of the Doctors of the Church.”

Panel, $33\frac{1}{2} \times 27\frac{1}{2}$.

328

FLEMISH SCHOOL—XVI Century.

“Interior of a Cathedral with Figures.”

Copper, $7\frac{1}{4} \times 9\frac{1}{4}$.

329

FLEMISH SCHOOL—XVI Century.

“Street Scene with Lofty Buildings.”

Copper, $7\frac{1}{4} \times 9\frac{1}{4}$.

330

SUTTERMANS (Justus).

Born at Antwerp, 1597. Died, 1681.

“Portrait of a Lady.”

Canvas, $42\frac{3}{4} \times 35\frac{1}{2}$.

340

BAKHUISEN (Ludolf).

Born at Emden, 1631. Died, 1708.

“Marine—Coming Squall.”

Canvas, $20\frac{1}{2} \times 26\frac{1}{2}$.

344

REMBRANDT VAN RIJN (H.) Studio..

Born at Leyden, 1606. Died, 1669.

“Joseph Accused by Potiphar’s Wife.”

Panel, 21×18 .

345

HALS (Frans).

Born at Antwerp, 1580 (?). Died, 1666.

“Portrait of a Gentleman.”

Canvas, 25×19 .

351

RUISDAEL (Solomon van).

Born at Haarlem, 1610 (?). Died, 1670.

"Landscape, with Fishermen Hauling Seine."

Panel, $17\frac{1}{2} \times 27\frac{3}{4}$.

360

BOL (Ferdinand).

Born at Dordrecht, 1611. Died, 1681.

"The Burgomaster."

Canvas, 28×21 .

364

BRUEGHEL (Pieter).

Born near Breda, 1530 (?). Died, 1569.

"Kermesse."

Panel, $14\frac{1}{2} \times 22$.

371

FLEMISH SCHOOL—XVII Century.

"Portrait of a Gentleman."

Canvas, $29\frac{1}{2} \times 23\frac{1}{2}$.

372

SCHOOL OF A. VAN DYCK—XVII Century.

"The Magdalen."

Panel, $24\frac{3}{4} \times 19$.

375

GOYEN (Jan Van).

Born at Leyden, 1596. Died, 1666.

"A Ferry, with Chateau."

Panel, $15\frac{3}{4} \times 22\frac{1}{2}$.

MIERIS (Willem van).

Born at Leyden, 1662. Died, 1747.

“The Daughter of Herod with the Head of John the Baptist.”

Panel, 11 x 8¼.

SCHOOL OF FRANÇOIS CLOUET—XV Century.

“Portrait of the Duke of Alençon.”

Panel, 12 x 9.

ALDEGREVER (Heinrich).

Born at Westphalia, 1502. Died, 1558.

“The Parable of Dives and Lazarus.”

Panel, 6½ x 8¼.

MIERIS (Frans van).

Born at Delft, 1635. Died, 1681.

“The Violinist.”

Panel, 11¾ x 9½.

FLEMISH SCHOOL—Early XVI Century.

“Virgin and Child, with St. Joseph, in a Landscape.”

Copper, 10½ x 8.

SCHMON (J. B.)—German School XVI Century.

“The Stroke of Lightning.”

Copper, 7¼ x 9¼.

GERMAN SCHOOL—XVI Century.

“Portrait of a Queen.”

Panel, 10½ x 8½.

COQUES (Gonzales).

Born at Antwerp, 1614. Died, 1684.

"Portrait of a Noble Lady, with Negro Page."

Canvas, $10\frac{1}{2} \times 8\frac{1}{4}$.

FRENCH SCHOOL—XVIII Century.

"Mythological Subject."

Canvas, $11\frac{1}{2} \times 8\frac{3}{4}$.

GERMAN SCHOOL—Early XVI Century.

"Virgin and Child in Landscape—Two Angels with Crown Above."

Panel, $15\frac{1}{4} \times 11\frac{1}{4}$.

DROUAIS (Jean Germain).

Born at Paris, 1763. Died, 1788.

"Portrait of a Young Lady."

Canvas, $20\frac{1}{2} \times 17\frac{1}{4}$.

BOUCHER (François).

Born at Paris, 1703. Died, 1770.

"Pastorale."

Canvas, $14\frac{1}{4} \times 17\frac{1}{2}$.

DAVID (Jacques Louis).

Born at Paris, 1748. Died, 1825.

"Portrait of Madame Morel de Tangry."

Collection Alex. Dumas, fils, Paris.

Collection P. A. Cheramy, Paris.

Canvas, 25×21 .

LE BRUN (Marie Louise Elisabeth).

Born at Paris, 1755. Died, 1842.

"Portrait of a Gentleman."

Canvas, $25\frac{1}{4} \times 18\frac{3}{4}$.

394

FRENCH SCHOOL—XVIII Century.

"Portrait of the Daughter of Pilker."

Canvas, $38\frac{1}{4} \times 29$.

395

FRENCH SCHOOL—XVIII Century.

"Portrait of a Lady."

Canvas, $31\frac{1}{4} \times 25\frac{1}{4}$.

396

SCHOOL OF POUSSIN—XVII Century.

"Venus and Neptune."

Panel, 22×31 .

397

FRENCH SCHOOL—XVIII Century.

"Voltaire chez la Princesse de Condé."

Copper, $17 \times 22\frac{1}{4}$.

398

GREUZE (Jean Baptiste).

Born at Tournus (Burgundy), 1725. Died, 1805.

"Innocence."

Canvas, $17\frac{1}{2} \times 14\frac{1}{2}$.

399

FRAGONARD (Jean Honoré).

Born at Grasse, 1732. Died, 1806.

"The Kiss."

Canvas, $25 \times 20\frac{1}{2}$.

400

FRENCH SCHOOL—XVII Century.

"Portrait of a Lady."

Canvas, $40\frac{1}{4} \times 31$.

401

BELLE (Alexis Simon).

Born at Paris, 1674. Died, 1734.

"Portrait of Princesse de Bouillon."

Canvas, 52 x 38½.

402

BOUCHER (François).

Born at Paris, 1703. Died, 1770.

"Jeanne d'Arc."

Canvas, 24½ x 19.

403

GREUZE (Jean Baptiste).

Born at Tournus (Burgundy), 1725. Died, 1805.

"The Milkmaid."

Canvas, 30 x 24.

404

BOUCHER (François), Studio of.

Born at Paris, 1703. Died, 1770.

"Head of a Young Girl."

Canvas, 18 x 13¾.

405

FRAGONARD (Jean Honoré).

Born at Grasse, 1732. Died, 1806.

"The Lovers."

Canvas, 25 x 20½.

406

BELLE (Alexis Simon).

Born at Paris, 1674. Died, 1734.

"Portrait of a Lady."

Canvas, 29 x 24.

407

POUSSIN (Nicolas).

Born at Villers (Normandy), 1594. Died, 1665.

"Summer."

Canvas, 18½ x 24½.

408

SCHOOL OF POUSSIN—XVII Century.

" Mythological Subject."

Panel, 22 x 30½.

409

LOO (Charles André Van).

Born at Nice, 1705. Died, 1765.

" Portrait of a Nobleman."

Canvas, 29 x 24.

410

LARGILLIERE (Nicolas de).

Born at Paris, 1656. Died, 1746.

" Portrait of an Actress."

Canvas, 37 x 28.

411

FRENCH SCHOOL—XVII Century.

" Portrait of a Royal Personage."

Canvas, 21½ x 17½.

412

CLOUET (Jean François).

Born at Tours, 1485 (?). Died, 1541 (?).

" Portrait of Francis I."

Panel, 16 x 12½.

413

PATER (Jean Baptiste).

Born at Valenciennes, 1695. Died, 1736.

" Fête Champêtre."

Canvas, 14¼ x 18¼.

414

LE MOYNE (François).

Born at Paris, 1688. Died, 1737.

" Angelique and Médor."

Canvas, 19 x 14.

415

FLEMISH SCHOOL—XVI Century.

“Portrait of a Lady.”

Panel, $12\frac{3}{4} \times 9\frac{1}{2}$.

416

POURBUS (Francis).

Born at Bruges, 1545. Died, 1581.

“Portrait of a Noble Lady.”

Panel, $13\frac{1}{2} \times 10\frac{1}{2}$.

417

WERNER (Roland)—German School XVIII Century.

“Dolce Far Niente.”

(Signed.) Canvas, $8\frac{1}{2} \times 11$.

418

DUTCH SCHOOL—XVII Century.

“Landscape with Cattle.”

Canvas, $8\frac{1}{2} \times 11\frac{1}{2}$.

419 (B)

DUTCH SCHOOL—XVII Century.

“Landscape with Figures and Animals.”

Panel; $10 \times 11\frac{1}{2}$.

419 (E)

FRENCH SCHOOL—XVIII Century.

“Portrait of a Lady.”

Copper (Oval), 12×9 .

419 (F)

SCHOOL OF PH. WOUWERMAN—XVII Century.

“Cavalry on the March.”

Panel, 6×8 .

419 (H)

DE HEUSCH (Willem).

Pupil of Jean Both.
Born at Utrecht, 1638. Died, 1712.

“Landscape with Figures.”

Panel, $9\frac{1}{2} \times 12\frac{1}{2}$.

419 (K)

UDEN (Lucas Van).

Born at Antwerp, 1595. Died, 1673.

“Landscape with Figures.”

Panel, $9\frac{1}{4} \times 14$.

NORTH GALLERY.

420

SALERNO (Andrea da).

Neapolitan School, XVI Century.

Follower of Raphael and the Milanese Cesare da Sesto.

"Virgin Seated with Infant Christ on Her Knee."

Panel, 33½ x 23.

421

DOMENICO (Alunno di).

Florentine School, last two decades, XV Century.

Descriptive name for painter, whose real name appears to have been Bartolommeo di Giovanni, assistant of Ghirlandajo, influenced by Amico di Sandro.

"Myth of Io."

Panel, 25½ x 67.

422

BOTTICELLI (School of).

Florentine School, 1444-1510.

Botticelli, pupil of Fra Filippo, influenced at first by the Pollajuoli.

"Virgin and Child, with St. John."

Medallion, 36 in. diam.

423

DOSSO DOSSI.

Ferrarese School, 1479-1541.

Developed under the influence of Giorgioni and Titian.

"Saint Bruno."

Panel, 28½ x 22¾.

424

THEOTOCOPULI (El Greco).

Venetian School, circa 1548-1643.

"Saint Francis in Ecstasy."

(Signed.) Canvas, 39½ x 36½.

93

*Shanbury
mellow*
PACCHIA.

425

Sienese School, 1471-1535.

Pupil of Fungai, influenced by Pucchiurotto, Fra Bartolommeo, Sodoma,
Andrea del Sarto, Raphael and Gengo.

"Virgin with Infant Christ and St. John."

Medallion, 34 in. diam.

Floristine style
426

VERROCCHIO (School of), circa 1500.

Florentine School.

1435-1488. Pupil of Donatello and Alesso Baldovinetti, influenced by Pesellino.

"Virgin and Child, with Towns in Distance."

Panel, 22 x 15.

Floristine
427

BOTTICELLI (School of).

Florentine School, 1444-1510.

Botticelli (1444-1510). Pupil of Fra Filippi, influenced at first by the Pollajuoli.

"The Baptist."

Panel, 24½ x 15.

428

DOMENICO (Alunno di).

BS 132
Florentine School, last two
decades, XV Century.

Descriptive name for painter, whose real name appears to have been Bartolommeo di Giovanni. Flourished last two decades of XV Century. Assistant of Ghirlandajo, influenced by Amico di Sandro.

"Communion of St. Jerome—Dead Christ—Death of St. Jerome."

3 or 4 panels
3 panels, each 7 x 18.

Floristine
429

LIPPI (Fra Filippo).

Florentine School, 1406-1469.

Pupil of Lorenzo Monaco, and follower of Masaccio, influenced by Fra Angelico.

"Virgin and Child."

BS 132
Panel, 30 x 20¼.

? 430

PINTURICCHIO (School of).

Umbrian School, 1454-1513.

Comes from Fiorenzo di Lorenzo, with trace of Signorelli and Perugino.

"Christ Bearing the Cross."

BS 132
Medallion, 20 in. diam.

431

PAINTER OF LUCCA. Tuscan School, end of XV or early XVI Century.

Following Filippino.

"Virgin and Child, with St. John, St. Sebastian, the Magdalen, and another Saint."

Medallion, 45 in. diam.

432

GERMAN

Working in Florentine style of early XVI Century.

Follower of Dürer and Cranach.

"Virgin Seated, with Infant Christ, Child and Two Angels Viewing Her."

Medallion, 42 in. diam.

433

PALERMITAN (?).

Sicilian School, circa 1470.

Follower of Antonello da Messina.

"Saint Rosalie Crowned by Angels."

Panel, 17¼ x 12¾.

434

BOTTICELLI (School of).

Florentine School, 1444-1510.

Pupil of Fra Filippi, influenced at first by the Pollajuoli.

"Virgin and Child."

Panel, 22½ x 15.

436

GHIRLANDAJO (Ridolfo).

Florentine School, 1483-1561.

Pupil of Granacci, and eclectic imitator of more of his important contemporaries.

"The Holy Family."

Tondo, 33½ in. diam.

437

PALMEZZANO.

Umbro-Roman School, circa 1456-1543.

Pupil of Melozzo da Forlì, influenced slightly by Ronchinello.

"Holy Family, with St. John and the Magdalen."

Panel, 35 x 28½.

95

4

438

SERRAVALLE (Antonello da). Venetian School, end XV Century.

A provincial painter of the Venetian School, active toward the end of the XV Century.

"Virgin Crowned, Leaning on Parapet, Holding Child."

(Signed Antonellus, Pinxit.)
Panel, $22\frac{1}{2} \times 16\frac{3}{4}$.

439

FABRIANO (Antonio da).

Central Italian School.

Pupil, perhaps, of Lorenzo Salimbeni, active about 1450-1485, developed under the influence of the Vivarini, and possibly of some German master.

"St. Jerome in His Study."

(Dated 1451.)
Panel, $35 \times 20\frac{3}{4}$.

440

LORENZO (Fiorenzo di) (?).

Umbrian School, 1440-1521.

Pupil of Mezzastris and Bonfigli, but formed under the influence of Benozzo Gozzoli, in Umbria, and at Florence, of Antonio Pollajuolo, and especially of Verrocchio.

"Adoration of the Magi."

Medallion, 16 in. diam.

441

ASPERTINI (Amico).

School of Ferrara-Bologna, 1474/5-1552.

Pupil of Costa and Francia, influenced by Ercole Roberti, Signorelli, Pinturicchio, and Raphael.

"Portrait of a Young Woman Holding Book."

Panel, $24\frac{1}{2} \times 16\frac{3}{4}$.

442

SCARSELLINO.

Ferrarese School, 1561-1620.

Follower of Dosso and Garofalo.

"Adoration of the Magi."

Panel, $8\frac{1}{4} \times 5\frac{1}{4}$.

443

BARNABA DA MODENA.

North Italian School, XIV Century.

Active 1377-1383. Giottesque, under Siennese influence.

"Virgin and Child with Angels."

Panel, 41×24 .

photo
BASAITI (?).

*Sch. of Costa
not feminine*
444

Venetian School, circa 1470-1527.

Pupil of Alvise Vivarini, follower of Giovanni Bellini.

key sky!!
"Portrait of Young Man Wearing Fur Collar."

Long hair
Panel.

445

ORTOLANO.

School of Ferrara, early XVI Century.

An artistic personality emerging from Ercole Grandi, strongly influenced by Dosso, in the last phase scarcely to be distinguished from Garofalo.

"Holy Family, in a Landscape."

Panel, 13½ x 18½

446

SCHOOL OF GIOVANNI BELLINI.

Venetian School, 1430(?) - 1516.

Pupil of his father, Jacopo, formed in Padua under the influence of Donatello.

"Virgin and Child with Saints Peter and Mark and Two Kneeling Donors."

v. sandy pale blue
Panel, 36¼ x 54½.

447

SCHOOL OF COSTA.

School of Ferrara-Bologna, 1460-1535.

Pupil of Cossa and Ercole Roberti, partner of Francia at Bologna, and finally Court Painter at Mantua.

close to Bicci di
"Saint Sebastian."

Ferrari
Panel, 16¼ x 11¼.

448

LORENZO (Bicci di).

Florentine School, 1373-1452.

Pupil probably of his father, Lorenzo di Bicci, influenced by Lorenzo Monaco and Pietro di Domenico da Montepulciano.

"The Annunciation, with Small Roundel Containing David."

v. bright rpy
Panel, 55¼ x 48.

449

BONSIGNORI.

Venetian School, 1453(?) - 1519.

Pupil of Bartolommeo and Alvise Vivarini, influenced by Giovanni Bellini, and later by Mantegna, and by his own townsman, Liberale of Verona.

"Profile of a Warrior."

blue - green ground
Panel, 17½ x 14.

BB 132

450

BONSIGNORI.

Venetian School, 1453(?) - 1519.

Pupil of Bartolommeo and Alvise Vivarini, influenced by Giovanni Bellini, and later by Mantegna, and by his own townsman, Liberale of Verona.

"Portrait of Prelate in Black."

Canvas, 23 x 17¼.

Dark hair visible

? later, but in his style.

451

BRONZINO.

Florentine School, 1502(?) - 1572.

Pupil of Pontormo, influenced by Michelangelo.

"Infant Medici in Swaddling Clothes."

Panel, 12½ x 10.

face prominent, (only)

but bambino?

BB 132

452

BRUSASORCI (D.).

Veronese School, 1494 - 1567.

Pupil of Coroto, influenced by Torbido, Titian, Parmigianino and Michelangelo.

"Bust of an Old Man with White Beard."

Canvas, 28¼ x 16.

dark hair, very short, very messy.

454

GERINO DA PISTOIA.

Umbrian School, active, 1505 - 1529.

Follower of Pinturicchio and Perugino.

"The Crucifixion."

Panel, 22½ x 15½.

very long hair

BB 132

455

BUTINONE.

Milanese School, active, 1454 - 1507.

Developed under the influence of Foppa and the Paduans.

"Virgin and Child, in Landscape."

Panel, 21 x 16¼.

Photo
to Chiodano
"maestro" - against
a city scene

456

SCHOOL OF CAMERINO (1435 - 1480).

Central Italian School,
mid XV Century.

"Death of St. Francis of Assisi."

Panel.

(fratello)

figs
glitter

BB 132
da Antonio
da Fabrizio?

98

Gentile da Fabriano 457
SCHOOL OF CAMERINO (?). Central Italian School, probably
third quarter XV Century.

Gentile da Fabriano
"Virgin Enthroned Against a Rose Hedge, Dead Christ
Above."

st
Panel, 52 x 23½.

458
"TOMMASO." ? Florentine School.

An artistic personality, closely parallel to Lorenzo Credi (Credi, 1456-1537).
Pupil of Verrocchio.

"The Triumph of Chastity."

Panel, 12½ x 55½.

459
CAMPI (?) (Bernardino). School of Cremona, 1522, circa 1592.
Follower of his brother, Giulio Campi.

"Saint Catharine Holding a Palm Branch."

copy of Copenhagen
Panel, 13 x 10¼. *(Others at Windsor, Le Mans, Pallavicini, etc. etc.)*

460
CANALETTO (A.). Venetian School, 1697-1768.

"Reception in Palazzo Vecchio, Florence."

Canvas, 16½ x 28.

461
DEI CARLI (Raffaellino). Florentine School, 1470, after 1526.
Began under influence of Ghirlandajo and Credi, later became almost Umbrian,
and at one time was closely associated with Garbo.

"Virgin Appearing in Sky, Between St. Nicholas of Bari and
a Bishop."

Panel, 21 x 28.

462
CIVERCHIO. ✓ Milanese School, circa 1470-1544.
Founder, with Ferramola, of Brescian school. Pupil of Foppa, strongly
influenced by Zenole and Leonardo.

2
"Virgin and Child." *yellow*

Panel, 22 x 15½. *dark & nebulous*

463

GUERCINO.

Bolognese School, 1591-1610.

Born, 1591. Died, 1666.

"Virgin and Child."

Canvas, 38½ x 30¾.

464

CAROTO (Francisco).

Veronese School, 1470-1546.

Pupil of Liberale, influenced by Mantegna and Bonsignori, and later by Raphael.

"Profile of a Young Poet Crowned with Bay."

Panel, 12¼ x 9¾.

466

CARPACCIO (Pietro).

Venetian School, late XV Century.

Imitator of Vittorio Carpaccio.

"Saint George and the Dragon."

(Signed, Pet. V.) Panel, 31 x 41¼.

467

MASTER OF THE CASTELLO NATIVITY.

Florentine School,
middle XV Century.

A temporary designation for an artistic personality descended from Fra Angelico and standing midway between Fra Filippo and Alesso Baldovinetti.

"Virgin Kneeling in Garden Adoring Child."

Panel, 28 x 20¾.

469

SOLARIO (Antonio).

South Italian, perhaps, 1480-1510.

Perhaps a late work of Antonio Solario. Follower of Andrea Solario and of contemporary Venetian painters.

"Saint Sebastian."

Panel, 39 x 29¼.

470

CIMA DA CONEGLIANO.

Venetian School, circa 1460-1517.

Pupil of Alvise Vivarini, influenced by Giovanni Bellini.

"Virgin and Child."

Panel, 21 x 17.

100

UTILE OF FAENZA (Giov. Batt.).

Florentine School, still
active in 1515.

Formed under the influence, first of Verrocchio, and then of Ghirlandajo.

"Virgin and Child, with Infant St. John."

Panel, $24\frac{1}{2} \times 17\frac{1}{2}$.

BUGIARDINI, or SOGLIANI.

Florentine School.

1475-1554. BUGIARDINI: Pupil of Ghirlandajo and Pier di Cosimo, assistant of Albertinelli, influenced by Perugino, Michelangelo, Francia and Franciabigio.

1492-1549. SOGLIANI: Pupil of Credi, strongly influenced by Albertinelli, Fra Bartolommeo and Andrea del Sarto.

"Portrait of a Man."

Canvas, $21\frac{1}{2} \times 18\frac{1}{4}$.

PERUGINO.

Umbrian School, 1446-1524.

A late work. Pupil, perhaps, of Fiorenzo di Lorenzo, influenced directly by Signorelli and a great deal by Verrocchio.

"Virgin and Child."

Panel, $24\frac{1}{2} \times 19$.

ERCOLE DI GIULIO CESARE GRANDI.

Ferrarese School,
circa 1465-1535.

Pupil of Ercole Robusti, influenced by Costa Francia and Mantegna.

"Scene with Architecture and Figures—Judges Sitting in a Sort of Niche, Soldiers, and a Woman Leading up a Child."

Panel, $18 \times 17\frac{1}{2}$.

LORENZO (Fiorenzo di).

Umbrian School, 1440-1521.

Pupil of Mezzastris and Bonfiglio, but formed under the influence of Benozzo in Umbria, and, at Florence, of Pollajuolo and Verrocchio.

"Virgin and Child with Cherubs, on Gold Ground."

Panel, $24\frac{1}{2} \times 17\frac{1}{4}$.

478

FLORENTINE SCHOOL.

Near Giotto, early XIV Century.

Oval (a Fragment), "Virgin and Child."

Panel, 17 x 22½.

479

VITERBO (Antonio da).

Umbrian School, active, 1478-1509.

Follower of Pinturicchio, Perugino, and Antoniazio Romano.

"Virgin and Child."

Panel, 17 x 13.

480

CARLI (Raffaellino dei).

Florentine School, 1475, after 1526.

Began under influence of Ghirlandajo and Credi, later became almost Umbrian, and at one time was closely associated with Garbo.

"Story of Daniel."

Panel, 22½ x 64½.

481

SCHOOL OF FOPPA (?).

Milanese School, last half XV Century.

"Christ Before Pilate."

Panel, 15½ x 13.

482

FUNGAI.

Umbro-Sienese School, 1460-1521.

Pupil of Giovanni di Paolo, influenced by Francisco di Giorgio and Pietro di Domenico, as well as by Fiorenzo di Lorenzo, Signorelli, and other Umbrians.

"Virgin and Child in Arch Against Landscape."

Panel, 29¼ x 21.

483

BUGIARDINI, or SOGLIANI.

Florentine School.

1475-1554. BUGIARDINI: Pupil of Ghirlandajo and Pier di Cosimo, assistant of Albertinelli, influenced by Perugino, Michelangelo, Francia and Franciabigio.

1492-1554. SOGLIANI: Pupil of Credi, strongly influenced by Albertinelli and Fra Bartolommeo.

"Portrait of Raphael."

Panel, 24½ x 18½.

102

484

RAPHAEL (with Assistance of Pupils). Umbrian School, 1483-1520.

Pupil of Timoteo Vili, assistant of Perugino and Pinturicchio, influenced by Leonardo, Fra Bartolommeo, Michelangelo and Sebastiano del Piombo.

"The Madonna of the Candelabra."

Medallion, 25½ in. diam.

v. only - blue & brown

See S. 7 C. Madonna

485

CARLI (Raffaellino dei). Florentine School, 1470, after 1526.

Began under influence of Ghirlandajo and Credi, later became almost Umbrian, and at one time was duly associated with Garbo.

BB 132

"Story of Daniel."

Panel, 22½ x 64½.

486

GHISLANDI (Fra Vittorio). School of Bergamo, 1655-1743.

"Portrait of Frate di Galgario."

Panel, 23 x 17½.

487

CENTRAL ITALIAN. Central Italian School, late XVI Century.

"Portrait of Michelangelo."

Door

Panel, 25½ x 19¼.

488

RIMINI (Giovanni Francesco da). Umbrian School, XV Century.

Died before 1470. May have been pupil of Girolamo di Giovanni da Camerino, influenced by Benozzo and Bonfiglio.

"Virgin and Child."

Panel, 21 x 14¼.

1/2 KR. dark brown

489

PAOLO (Giovanni di). Sieneese School, 1403(?) - 1482.

Pupil, probably, of Paolo di Giovanni Fei, close follower of Sassetta.

Four panels, each 15½ x 19¼.

1. "Raising of Lazarus."
2. "March to Calvary."
3. "Descent from the Cross."
4. "The Entombment."

v. dark brown & red

2. Sarcophagi - by Giovanni

490

CARLI (Raffaellino dei).

Florentine School, 1470, after 1525.

Began under the influence of Ghirlandajo and Credi, later became almost Umbrian,
and at one time was closely associated with Garbo.

BB 12~
"Story of Daniel."

Panel, 22½ x 64½.

491

GUIDO RENI.

Bolognese School, 1575-1642.

"Cupid Lying on the Seashore."

Canvas, 21¾ x 28.

492

GUIDO RENI.

Bolognese School, 1575-1642.

"Virgin in Adoration."

Canvas, 24 x 19.

493

COPY OF BOLTRAFFIO, BY LANINI (?).

Milanese School.

Boltraffio: 1467-1518. Imitator of Leonardo.

Lanini-Vercellese School, about 1511-1581/2. Pupil of Gaudenzio Ferrari.

likely
"Virgin and Child with Infant St. John."

Panel, 23 x 18¾.

494

FRANCESCO MAZZUOLA (Il Parmigiano). Bolognese (?) School,

XVI Century.

"Virgin and Child, Two Saints and Infant St. John."

Panel, 33¾ x 43½.

495

RIMINI (Lattanzio da) (?).

Venetian School, active latter part

XV Century.

Follower of the Bellini.

"Virgin with St. Jerome and the Baptist and Male and Female Donors."

Dated 1507.

Panel, 27½ x 40.

104

496

SANSEVERINO (Lorenzo di [the younger]).

Umbrian School,
died 1503.

Pupil of either Girolamo di Giovanni da Cumerino or Matteo da Gualdo,
strongly influenced by Nicolo da Foligno, and less by Crivelli.

"Crucifixion, with the Virgin and Saint John."

Panel, 22 x 13¾.

quite attractive

497

MAESTRO DEI GAROFANI.

Veronese School, towards end of
XV Century.

Pupil of Domenico Morone.

"Virgin Behind Parapet, Child Standing on Cushion."

Panel, 26 x 17½.

498

MATTEO DI GIOVANNI.

Sieneese School, circa 1435-1495.

Pupil possibly of Domenico di Bartolo, strongly influenced by Vaccihieto, and
later by Pollajuoli.

"A Cavalcade" (Fragment of a Cassone Panel).

Panel, 15¼ x 11.

Ex. Man with cat and uccello.

499

COPY OF A LOST TITIAN.

Venetian School, circa 1480-1574.

Pupil of the Bellini, formed by Giorgione.

"The Battle of Cadore."

Panel, 33 x 30¾.

500

NORTH ITALIAN.

North Italian, towards 1500.

"Virgin and Child Against Architectural Ruins."

(Formerly ascribed to Bramanchino.)

Panel, 29 x 20½.

501

MORONI.

School of Brescia, 1520/5-1578.

Pupil of Moretto, influenced by Lotto.

"Portrait of Man in Black with a Dog."

Canvas, 44 x 35½.

105

SOLARIO (Antonio) (called Lozingaro). Venetian School, early
XVI Century.

Follower of Andrea Solario and of contemporary Venetian painters.

"Holy Family with Infant St. John and the Magdalen."

Panel, $28\frac{3}{4} \times 39\frac{1}{4}$.

PALMEZZANO.

Umbro-Romagnol, circa 1456-1543.

Pupil of Melozzo da Forlì, influenced slightly by Rondinelli.

"Virgin and Child with Saint Jerome."

Canvas, $29 \times 31\frac{1}{2}$.

UTILE OF FAENZA (Giov. Bapt.). Florentine School, still active
in 1575.

A late work. Formed under the influence, first of Verrocchio and then of Ghirlandajo.

"Virgin and Infant St. John Adoring the Child."

Medallion, $23\frac{1}{4}$ in. diam.

PALMEZZANO.

Umbro-Romagnol, circa 1455, after 1543.

Pupil of Melozzo da Forlì, influenced slightly by Rondinello.

"Friar Preaching."

Panel, $14\frac{3}{4} \times 22\frac{3}{4}$.

PENNACCHI (P. M.) (?).

Venetian School, 1455-1496.

Follower of Giovanni Bellini.
Four Saints, on separate panels.

1. "St. Roch."
2. "St. Peter."
3. "John the Baptist."
4. "St. James, the Elder."

Four panels, each $52\frac{1}{2} \times 16\frac{1}{4}$.

PIAZZA (Albertino).

Milanese School, active until 1529.

Influenced by most of the older Milanese contemporaries, and by Perugino and Raphael.

"A Female Saint Holding a Goblet, with Spatula."

Panel, $29\frac{1}{2} \times 23\frac{1}{2}$.

PANNINI (G. P.).

Roman School, 1691-1768.

"Alexander at the Tomb of Achilles."

Canvas, $28\frac{1}{2} \times 23\frac{1}{4}$.

PIER FRANCESCO FIORENTINO.

Florentine School, active
last decade of XV Century.

Pupil probably of Fra Angelico or Benozzo Gozzoli, influenced by Neri di Bicci, eclectic imitator of Alesso Baldovinetti, Fra Filippi and Pisellino.

"Virgin and Child Against a Rose Hedge."

Panel, $25\frac{1}{2} \times 14\frac{3}{4}$.

RICCI (Sebastiano).

Venetian School, 1660-1734.

"Iphigenia."

Canvas, $27\frac{1}{4} \times 20\frac{1}{2}$.

GUAROLEAGRELE.

Venetian School, XIV Century.

"Virgin and Child, on Gold Ground."

Panel, $16 \times 9\frac{1}{2}$.

PINTURRICCHIO.

Umbrian School, 1454-1513.

Pupil of Fiorenzo di Lorenzo, influenced by Signorelli and Perugino.

"Nativity."

Panel, $33 \times 18\frac{1}{4}$.

515

LANZIANI (Polidoro).

Venetian School, 1515(?) - 1565.

Imitator of Titian, influenced by Bonifazio and Pordenone, later by Paul Veronese.

"Holy Family in Landscape with St. Mark."

Canvas, $23\frac{3}{4} \times 32\frac{1}{2}$.

516

PANNINI (G. P.).

Roman School, 1671-1768.

"Alexander the Great Surprising Conspirators."

Canvas, $28\frac{1}{4} \times 23$.

517

RONDINELLI.

Venetian School, active circa 1480-1500.

Pupil of Giovanni Bellini, whose name he often signs, slightly influenced by Palmezzano.

"Virgin and Child Between St. Peter and the Archangel Michael."

Triptych, $33\frac{1}{2} \times 58$.

518

ROSSELLI (Cosimo).

Florentine School, 1439-1507.

Pupil of Neri di Bicci, influenced by Benozzo Gozzoli and Alesso Baldovinetti.

"Virgin and Child."

(On gold ground.)

Panel, $17 \times 11\frac{1}{2}$.

519

SCHIAVONE (Gregorio).

Paduan School, circa 1440-1470.

Pupil of Squarcione.

"Virgin and Child."

(Gothic frame.)

Gothic panel, $22 \times 16\frac{1}{2}$.

520

SIGNORELLI.

Umbro-Florentine, 1441-1523.

Pupil of Pier della Francesca, influenced by Antonio Pollajuolo.

"The Angel Gabriel."

Panel, $30\frac{1}{2} \times 20\frac{1}{2}$.

521

NORTH ITALIAN.

North Italian, late XVI Century.

"Portrait of a Gentleman."

Canvas, $49\frac{1}{2} \times 39\frac{3}{4}$.

522

SODOMA. ✓

School of Vercelli, 1477-1549.

Pupil of Spanzotti, but practically formed by Leonardo, influenced somewhat by Fra Bartolommeo, and more by Raphael.

"Holy Family with Saint Elizabeth and Infant Saint John."

Tondo, $43\frac{1}{2}$ in. diam.

V. poor state

B5532

523

MAZZOLA (Filippo), of Parma.

Venetian School, 1460(?) - 1505.

Follower of Antonello da Messina.

"Virgin and Child."

Panel, 23×18 .

*copying fine
V. prolonged to 1/2 in!
scattered*

4-52

524

SOGLIANO.

Florentine School, 1492-1554.

Pupil of Credi, influenced by Albertinelli, Fra Bartolommeo, and Andrea del Sarto.

"Virgin and Child with the Infant St. John."

Roundel, 37 in. diam.

MS

526

LO SPAGNA.

Umbrian School, active, 1500-1528.

Pupil of Perugino and Pinturicchio, influenced by Raphael.

"Holy Family and Infant John."

Panel, $38\frac{3}{4} \times 31$.

*interesting
has cut in bottom
then removed stamp*

B5132

288

527

SPERANZA.

Venetian School, active early XVI Century.

Follower of Montagna.

"Bust of Savior."

(Signed.) Panel, $23\frac{3}{4} \times 17\frac{1}{2}$.

*MS
Bust red against
dark brown*

V P A

109

B52122

528

TINTORETTO.

Venetian School, 1518-1592.

May have been a pupil of Bonifazio, influenced by Titian, Parmigianino and Michelangelo.

*man a i
a. Court Senator
w. Scapigliato
The last represents a great bit.*
"Portrait of Zaccaria Vendramin."

Canvas, 50 x 43.

529

TUSCAN, XIII Century.

Tuscan School.

"The Virgin (Fragment of a Crucifixion)."

Fresco.

530

VENETIAN SCHOOL.

Venetian School, early XVI Century.

"Virgin Adoring the Child."

Medallion, 28 in. diam.

531

VENETIAN, early XVI Century.

Venetian School.

"St. Francis and Two Other Saints."

Large altar panel, 53 x 71.

532

VENETIAN, early XVI Century.

Venetian School.

"Madonna Seated on Gilded Throne, Festooned with Coral, Holding a Pear."

Panel, 21 x 17.

533

VENETIAN, late XVI Century.

Venetian School.

"The Finding of Moses."

Canvas, 18¾ x 23¾.

534

VENETIAN, late XVI Century.

Venetian School.

"Dogaressa Represented as Cleopatra."

Canvas, 4 ft. 10 in. x 4 ft. 1½ in.

535

VIVARINI (Alvise).

Venetian School, active, 1470-1503.

Pupil of his uncle, Bartolommeo.

"Virgin and Child."

Panel, 15½ x 12.

*U.P.A. 03/35
green cushion
child in yellow dress*

536

SCHOOL OF VERROCCHIO.

Florentine School, 1435-1488.

Pupil of Donatello and Alesso Baldovinetti, influenced by Pesellino.

"Virgin and Child in Gothic-Renaissance Interior."

Panel, 29¾ x 19¾.

*Met
Early
white
BD/32*

537

VIVARINI (Antonio).

Venetian School, active, 1440-1470.

Developed under the influence of Gentile da Fabriano.

"Virgin and Child."

(On gold ground.)

(Original frame.)

Panel, 24 x 12¼.

rich gold ground

539

BUTINONE.

Milanese School, after 1454-1507.

Developed under the influence of Foppa and the Paduans.

"The Virgin in Prayer."

Panel, 11¼ x 8½.

*Leonardo
dark pink yellow blue
red blue
Ex - Manarachi coll - as Leonardo (?)*

540

GENOESE (?).

Genoese School, XVII Century.

Follower of Van Dyck.

"Portrait of a Medici Prince."

Canvas, 42½ x 26½.

541

ZELOTTI.

Veronese School, circa 1532-1592.

Pupil of Badile and of his uncle, Paolo Farinate, influenced by Brusasorci and Paul Veronese.

"Full-Length Portrait of a Lady with a Little Girl."

Canvas, 81 x 47½.

Veronese

*In Venice with r.f.g.
company in Contini
Cont. Porto Bay (81 x 54 as Veronese)*

542

ZOPPO (Marco).

Ferrarese School, circa 1440-1498.

Pupil and imitator of Tura, influenced by Giovanni Bellini.

"St. Jerome Beating His Breast."

Panel, $19\frac{1}{2} \times 10\frac{1}{4}$.

543.

ZOPPO (Marco).

Ferrarese School, circa 1440-1498.

Pupil and imitator of Tura, influenced by Giovanni Bellini.

"Saint Jerome, in Landscape."

Panel, $13\frac{3}{4} \times 17\frac{1}{4}$.

544

ZOPPO (Marco).

Ferrarese School, circa 1440-1498.

Pupil and imitator of Tura, influenced by Giovanni Bellini.

"St. Francis Receiving the Stigmata."

Panel, $31\frac{1}{4} \times 26\frac{1}{4}$.

545

AGOSTINO DA LODI (Giovanni).

Milanese School, active first part of XVI Century.

Possibly pupil of Bramantino, influenced by Leonardo, Alvise Vivarini and Solario.

"Virgin and Child, Window View of Landscape."

Panel, $18 \times 14\frac{1}{2}$.

546

SCHOOL OF MACRINO D'ALBA.

Piedmontese School, circa 1470, circa 1528.

Developed under the influence of Foppa and Leonardo, seems to have been acquainted with Tuscan art, notably the works of Signorelli and Ghirlandajo.

"Holy Family with an Angel Offering Fruit to the Child."

Panel, $27\frac{1}{2} \times 18\frac{1}{4}$.

547

PALMEZZANO.

Umbro-Romagnol School, circa 1456, after 1543.

Pupil of Melozzo da Forlì, influenced slightly by Rondinelli.

"Interior of Church with Friars, Choir Singing."

Panel, $14\frac{1}{4} \times 22$.

549

SALVATOR ROSA (ascribed to).

Neapolitan School, 1615-1673.

"His Own Portrait, Disguised as 'Puncinello.'"

Canvas, 80½ x 58¼.

551

FLORENTINE SCHOOL.

Florentine School, XVI Century.

"Portrait of Boy with Bird."

Canvas, 23 x 18.

553

DADDI (Bernado).

Florentine School, active circa 1317, died 1355.

Probably pupil, and certainly most gifted follower, of Giotto, though influenced by the Lorenzalli of Siena.

"Virgin and Child, Latter in Pink Robe."

Panel, 30 x 10.

Giovanni di Paolo
GIOVANNI DI PAOLO

Sieneese School, 1403(?) - 1482.

Pupil, probably, of Paolo di Giovanni Fei, close follower of Sassetta.

"Virgin Enthroned with Angels and Saints Nicholas of Bari, Francis, the Baptist, Domenic, Bartholomew and Another Saint; Annunciation Above."

Triptych, 80 x 72.

566

FABRIANO (Francesco di Gentile da).

Umbrian School, active,
from circa 1460-1500.

Pupil of Antonio da Fabriano, influenced by the Bellini, Crivelli, Verrocchio and Melozzo da Forli.

"Ecce Homo."

Panel, 16 x 11.

567

GIOVENONE.

Piedmontese School, circa 1490-1555.

Fellow pupil and follower of Gandenzio Ferrari.

"Virgin and Child."

Panel, 11½ x 8¼.

113

569

SANTA CROCE (Francesco).

Venetian School, died in 1508.

Pupil of Giovanni Bellini, and follower of Palma Vecchio.

"Holy Family, with Saints John and James."

Panel, $18\frac{1}{2} \times 25\frac{1}{2}$.

570

MACRINO D'ALBA (?).

Piedmontese School, circa 1470-1528.

Developed under the influence of Foppa and Leonardo, seems to have been acquainted with Tuscan art, notably the works of Signorelli and Ghirlandajo.

"Saint Sebastian and Saint Francis."

Panel, $34\frac{1}{2} \times 22\frac{1}{2}$.

571

CASELLI (Cristoforo), of Parma.

Venetian School, end of
XV Century.

Formed by Filippo Mazzola.

"The Savior."

Panel, $24 \times 17\frac{1}{4}$.

572

PALMA (Antonio).

Venetian School, active, middle XVI Century.

Follower of Bonifazio.

"Holy Family with Saints Elizabeth and John."

Canvas, $29\frac{1}{4} \times 41\frac{1}{4}$.

573

VENETIAN, late XVII Century.

Venetian School.

"The Drug Seller."

Canvas, $33\frac{1}{2} \times 38\frac{1}{2}$.

575

VENETIAN, middle to end XVII Century.

Venetian School.

"Ecce Homo."

Canvas, 35×50 .

217. Marzola B.B.

577

SANTA CROCE (Francesco).

Marzola it is a copy of
Lord Rod dale's "Basa"
Venetian School, died in 1508.

Pupil of Giovanni Bellini, and follower of Palma Vecchio.

"Virgin and Child, with Saint Catharine and Saint Jerome."

Panel, 26 $\frac{3}{4}$ x 43.

Ex - Marzola Coll.

a Bellini

578

PARIS BORDONE.

Venetian School, 1495-1570.

Pupil and follower of Titian, influenced later by Michelangelo.

up to 2 days
a cloth
is X crucified, before a black robe senator, kneeling on - dark sea
Ex - Marzola Coll. a Portenore.
"Angel Appearing to a Worshipper."

Canvas, 25 x 30.

579

SCHOOL OF BONIFAZIO.

Venetian School, 1487-1553.

Follower of Palma Vecchio.

close to picture
at Sp. 140. 1526/5.
"Holy Family with Saints."

(From Giustiniani Palace.)

Canvas, 43 $\frac{1}{2}$ x 66 $\frac{1}{2}$.

581

ZAGANELLI (Francesco).

128'32
Romagna-Ferrarese School,

circa 1460-1531.

More
Pupil of Palmezzano, influenced by Ercole Robusti and Rondinello.

"Virgin and Child, with Saints."

Panel, 28 x 39.

582

TITIAN, Studio of.

Venetian School, circa 1480-1574.

"Christ and the Tribute Money."

Prado
(Of the "Prado" Museum.)

Panel, 31 x 22.

583

CATENA.

Venetian School, active, 1495-1531.

Pupil of the Bellini, influenced by Carpaccio and Giorgione.

"Virgin and Child, with Four Saints."

Panel, 28 $\frac{3}{4}$ x 47.

fine panel

close to Schiuching picture
in tone speaking.
115

U. P. A.
BB 122

585

BRUSASORCI (D.) (?).

Veronese School, 1494-1507.

Pupil of Caroto, influenced by Torbido, Titian, Parmigianino, and Michelangelo.

"Full-Length Portrait of Duke of Urbino."

Canvas, 92 x 54½.

586

MATTEO DI GIOVANNI.

Sieneese School, circa 1435-1495.

Pupil, possibly, of Domenico di Bartolo, strongly influenced by Vecchietta and later by Pollajuolo.

"Virgin and Child, with Two Angels."

Panel.

587

LONGHI (Luca).

School of Ravenna, 1507-1580.

"Virgin and Child with Infant St. John, St. Catherine and an Apostle."

590

PALMA (Giovane) (?).

Venetian School, 1544, circa 1628.

Follower of Titian and Tintoretto.

"Saint Christopher."

Canvas, 70 x 44½.

591

SCHOOL OF TINTORETTO.

Venetian School, 1518-1592.

May have been the pupil of Bonifazio, influenced by Titian, Parmigianino, and Michelangelo.

"Portrait of a Doge of Venice."

Canvas, 55½ x 42¾.

592

FILIPPO DA VERONA (?).

Venetian School, beginning

of XVI Century.

Follower of Giovanni Bellini.

"Holy Family, with the Baptist, Evangelist, and Donor."

Panel, 33 x 41¼.

116

593

CRIVELLI (Carlo).

Venetian School, 1430/40, after 1493.

Pupil of the first Vivarini, influenced by the Paduans.

"Virgin and Child, Two Saints and Small Donor."

[The donor is initialled F. B. D. A.]

Panel, $38\frac{1}{2} \times 32$.

Ex Manaranti

594

BASAITI.

Venetian School, circa 1470-1527.

Pupil of Alvise Vivarini, follower of Giovanni Bellini.

"Saint Jerome Seated in a Landscape, Reading."

Canvas, $38\frac{1}{4} \times 52$.

*around St. Jerome
fine scape
v. "Catenesque"*

*Same hand as N. G. 57
Jerome in study*

596

PONTORMO.

Florentine School, 1494-1556.

Pupil of Andrea del Sarto, influenced by Michelangelo.

"Portrait of a Lady."

Panel, $34\frac{1}{4} \times 27\frac{3}{4}$.

*close to Pontormo
Ex Manaranti coll. - del Pionto - Vittoria Colonna*

597

STUDIO OF TITIAN.

Venetian School, circa 1480-1574.

Pupil of the Bellini, formed by Giorgione.

"Portrait of a Lady, with Dog."

Canvas, $35 \times 28\frac{1}{2}$.

*interest.
DB '32*

Ferrarese

599

DOSSO-DOSSI.

Ferrarese School, 1479-1541.

Developed under the influence of Giorgione and Titian.

"Holy Family, with Saint John."

Panel, 16×25 .

*? Same hand
as picture at Oxford
St. John's art. ca. 30
to 2. reads from a scroll
to a rest a flight
or Bolzano
V. P.*

600

SCHOOL OF CIMA.

Venetian School, circa 1460-1517.

Pupil of Alvise Vivarini, influenced by Giovanni Bellini.

"Virgin and Child in a Landscape."

Panel, $26\frac{1}{2} \times 21$.

*after Guernsey
picture*

117

602

GUARDI (Francesco).

Venetian School, 1712-1793.

"View of St. Marks and Campanile from Canal."

Canvas, 20 x 34.

603

CANALETTO.

Venetian School, 1697-1768.

"Venetian View."

Canvas, 32 x 52.

605

LATE FOLLOWER OF TITIAN.

Venetian School, circa 1480-1574.

Pupil of the Bellini, formed by Giorgione.

"Portrait of a Lady."

Canvas, 46 $\frac{3}{4}$ x 35 $\frac{3}{4}$.

607

GUARDI (Francesco).

Venetian School, 1712-1793.

"Street Scene in Venice."

Canvas, 19 x 15 $\frac{3}{4}$.

608

GENOESE.

Genoese School.

Follower of Van Dyck (?).

"Portrait of a Young Girl."

Canvas, 25 x 19.

610

LANZIANI (Polidoro).

Venetian School, 1515(?) - 1565.

Imitator of Titian, influenced by Bonifazio and Pordenone, later by
Paul Veronese.

"The Supper at Emmaus."

Copy of a Bellini.
Panel, 37 $\frac{3}{4}$ x 62.

118

615

GUARDI (Francesco).

Venetian School, 1712-1793.

"The Arsenal, Venice."

Canvas, $10\frac{1}{2} \times 15\frac{1}{4}$.

Pauchard

616

FUNGAI.

Umbra-Sienese School, 1460-1521.

Pupil of Giovanni di Paolo, influenced by Francesco di Giorgio and Pietro di Domenico, as well as by Fiorenzo di Lorenzo, Signorelli, and other Umbrians.

*companion
dust for new*

"Saint Sulpicia Upon a Pedestal."

Panel, $41\frac{1}{2} \times 18\frac{1}{4}$.

v attractive

In red against a landscape with blue sky.

620

FOLIGNO (Vicolo d'Alunno da).

Umbrian School, 1430-1502.

Pupil of Benozzo Gozzoli, at the end of his career slightly influenced by Crivelli.

"Abraham, Jacob, Joseph, Daniel, Moses, and an Angel."

Six separate panels, each $5\frac{1}{2} \times 5$.

BB

622

PACCHIAROTTO.

Sienese School, 1474-1540.

Pupil of Matteo di Giovanni, influenced by Fungai, Francesco di Giorgio, Pietro di Domenico and Perugino.

BB

"Christ, the Virgin, Saint John, and the Magdalen."

Panel, $15\frac{1}{4} \times 10\frac{3}{4}$.

635

VENEZIANO (Caterino).

Venetian School, active, 1362-1382.

"Virgin and Child and Twelve Saints, Crucifixion on Top."

(Inscribed, Chatari Venetii . . . Pinxit.)
Twelve panels in one large panel, $55 \times 70\frac{1}{2}$.

v 12

Rabbi han

722

NORTH ITALIAN—Giottesque.

North Italian School, 1276-1336.

Giotto was a Florentine painter whose influence was felt everywhere in Italian art.

"The Last Judgment and the Crucifixion."

Panel, $13\frac{1}{2} \times 10\frac{1}{4}$.

119

728

FEI (Paolo di Giovanni).

Sienese School, active, 1372-1410.

Pupil of Bartolo di Fredi and Andrea Vanni.

"Virgin and Child—Christ, the Virgin, Saint Anthony, Abbot, and Four Saints."

Triptych, 17 x 19½.

731

LORENZETTI (Pietro).

Sienese School, active, 1305-1348.

Pupil, probably, of Duccio, influenced by Simone Martini and Giovanni Pisano.

"Virgin Enthroned, with Saints."

Panel, 14½ x 8¼.

733

SCHOOL OF FRA ANGELICO.

Florentine School, with Umbrian

influences, 1387-1455.

Influenced by Lorenzo Monaco and Masaccio.

"Saint Laurence."

Panel, 21½ x 7¼.

737

BARNA.

Sienese School, active middle and later decades of

XIV Century.

Follower of Simone Martini and Lippo Memmi.

"The Crucifixion."

Panel, 25½ x 10¼.

746

NICOLO DI PIERO GERINI.

Florentine School, active from

1368-1415.

Follower of Agnolo Gaddi.

"Saints Joseph, Augustine, and Laurence, with another Saint."

Panel, 10 x 11.

750

MATTEO DA VITERBO.

Sieneſe School, active about 1340-1366.

Pupil and aſſiſtant of Simone Martini.

“Virgin and Child. Annunciation and Saints.”

Triptych, 17 x 18.

See Martini's cell

752

CLOSE TO SPINELLO ARETINO.

Florentine School, circa

1333-1410.

Follower of Giotto.

“Triptych with Fourteen Figures.”

17 x 16½.

WEST GALLERY.

435

BECCAFUMI (Domenico).

Sieneſe School, 1485-1551.

Pupil of Puechiarotto, influenced by Sodoma and Fra Bartolommeo.

3032
"A Sibyl"—Fresco Transposed on Canvas.

Medallion, 23½ in. diam.

453

PASSEROTTI (Bartolommeo).

Bologneſe School, 1520/30-1592.

"Portrait of Pope Pius V."

Canvas, 50 x 36½.

468

SCHOOL OF CANALLINI (?).

Roman School, late XIII Century.

"Virgin and Child, with Scenes from Life of Christ."

Triptych, 47 x 69½.

503

BIBIENA (Francesco da).

Lombard School, 1659-1739.

"Landscape with St. Peter Baptizing."

Canvas, 37½ x 28.

504

SCHOOL OF TINTORETTO.

Venetian School, 1518-1592.

May have been a pupil of Bonifazio, influenced by Titian, Parmigianino and Michelangelo.

"Portrait of a Doge of Venice."

Canvas, 41½ x 34.

525

BIBIENA (Francesco da).

Lombard School, 1659-1739.

"Landscape with Christ Blessing Little Children."

Panel, $36\frac{3}{4}$ x 28.

548

BEDOLO.

School of Parma, 1533-1608.

Follower of Parmigianino and Correggio.

"The Virgin and Child, with St. John."

Panel, 48 x 32.

631

CLOSE TO JACOPO DEL SELLAIO. Florentine School, 1441/2-1493.

Pupil of Fra Fillippo, influenced slightly by Castagno's works, imitated most of his Florentine contemporaries, especially Botticelli, Ghirlandajo, and Amico di Sandro.

"The Virgin Adoring the Holy Infant."

Panel, 29 x 16.

632

MAESTRO DEL BAMBINO VISPO. Tuscan School, active earlier
decade of XV Century.

Descended from Barbolo di Fredi of Siena, influenced by Lorenzo Monaco and his school.

"Saint John and Saint James."

Panel, $38\frac{1}{4}$ x $26\frac{1}{4}$.

633

UMBRIAN SCHOOL.

Umbrian School, early XVI Century.

"Adoration of the Magi."

Panel, $26\frac{1}{2}$ x 20.

634

CLOSE TO GIOTTO.

Florentine School, 1276-1336.

Follower of Pietro Cavallini, influenced by Giovanni Pisano.

"Virgin, Christ, and the Baptist."

Panel, 18 x $50\frac{3}{4}$.

ITALIAN FOLLOWER OF JACQUES DURANDI (?).

Italo-Provençal School, active middle of XV Century.

"Virgin and Child, with the Trinity and Eight Saints."

Large polyptych, 10 panels, 12 ft. 10 in. x 7 ft. 7½ in.

PIER FRANCESCO FIORENTINO. Florentine School, active last decades of XV Century.

Pupil, possibly, of Fra Angelico or Benozzo Gozzoli, influenced by Neri di Bicci, eclectic imitator of Alesso Baldovinetti, Fra Filippi and Pesellino.

"The Virgin and Child, with Saint John."

Panel, 26¾ x 14½.

MILANESE (?) SCHOOL. Milanese (?) School, early XV Century.

"Saint Joachim, Saint Anthony, and Saint Margaret."

Panel, 30½ x 16¼.

ROMANO (Antoniazzo). Umbrian School, active, 1460-1508.

Formed under the influence of Melozzo da Forlì, and later of Fiorenzo di Lorenzo, and perhaps Perugino.

"Saint Francis d'Assisi."

Panel, 27 x 17.

MARIOTTO (Bernardino di). Umbrian School, active, 1497-1525.

Pupil of Fiorenzo di Lorenzo, influenced by Signorelli, Lorenzo da Sanseverino, the younger, and Crivelli.

"Virgin and Child."

Panel, 13½ x 10¾.

SCHOOL OF ORCAGNA (?). Florentine School, active middle XIV Century.

Coming out of Andrea Pisano, Giotto and the Sieneese Lorenzetti.

"Saint Peter and Saint James."

Panel, 52½ x 15.

*Alonso Maria
di Ginevra*

643

BANCHI (Francesco di Antonio) (?). Florentine School, active during earlier decades of XV Century.

Pupil of Lorenzo Monaco, influenced by the Maestro del Bambino degli Occhi Vispi, and later by Fra Angelico and Masaccio. Almost indistinguishable from Andrea di Gusto.

"Virgin and Child Enthroned."

Panel, 31 x 15½.

644

RAFFAELLO DEI CARLI (or Croli). Florentine School, 1470, after 1526.

"Madonna in Glory between St. Nicholas of Bari and Another Bishop."

Panel, 66¼ x 52¼.

645

~~STUDIO OF~~ LORENZO MONACO. Florentine School, circa 1370-1425.

Follower of Agnolo Gaddi and the Sienese.

"Virgin and Child with Saints Peter and Paul."

Panel, 31½ x 18.

651

CARAVAGGIO (Michelangelo). Bolognese School, circa 1565-1609.

"The Magdalen."

Canvas, 51 x 38.

652

PULIGO (Domenico). Florentine School, 1492-1527.

Follower of Andrea del Sarto.

"The Virgin Appearing to Saint Bernard."

Canvas, 84 x 69.

653

HONTHORST (Gerard van).

"Judith and Holofernes."

Canvas, 48¾ x 77.

125

654

SCHOOL OF VAN DYCK.

Flemish School, XVII Century.

"Portrait of a Lady."

Canvas, $84\frac{1}{2} \times 66\frac{1}{4}$.

656

BRIL (Paulus), 1556-1626.

Flemish School.

"The Seven Wonders of the World."

Canvas, $54\frac{1}{4} \times 146$.

657

TIEPOLO (Giovanni Batista).

Venetian School, 1696-1770.

Influenced by G. B. Piazzetta, formed on Paul Veronese.

"Jugurtha Brought Before the Roman Consul."

Canvas, 9 ft. 2 in. x 16 ft.

659

RIBERA (Josef de), 1588-1656.

Spanish School.

"The Good Samaritan."

Canvas, $61 \times 67\frac{1}{4}$.

660

SCHOOL OF VAN DYCK.

Flemish School, XVII Century.

"Portrait of a Gentleman."

Canvas, $84\frac{1}{2} \times 56\frac{1}{4}$.

662

GUIDO RENI.

Bolognese School, 1575-1642.

"The Penitent Magdalen."

Canvas, $84\frac{1}{4} \times 61$.

663-674

ZEITBLUM (Bartolomaus), 1460-1518,

AND

STRIGEL (Bernhard), 1460-1528.

German School, XV Century.

"The Twelve Stations of the Cross."

Twelve Panels.

675

BICCI (Neri di).

Florentine School, 1419-1491.

Pupil and follower of his father, Bicci di Lorenzo.

"Coronation of the Virgin."

Panel, 79 x 79.

677

LAURANA (Luciano da) (?).

Central Italian School, middle and
end of XV Century.

Architect. As painter, influenced by Piero della Francesca.

"A Public Square in an Italian City."

Panel, 31 x 43½.

685

ROMANO (Antoniazzo).

Umbrian School, active, 1460-1508.

Formed under the influence of Melozzo da Forlì, and later of Fiorenzo di
Lorenzo, and perhaps Perugino.

"The Virgin and Child and Infant St. John."

Panel, 18½ x 13½.

686

FEI (Paolo di Giovanni).

Sieneese School, active, 1372-1410.

Pupil of Bartolo di Fredi and Andreo Vanni.

"Virgin and Child."

Panel, 14½ x 9¾.

687

NICOLA DI MAESTRO ANTONIO DA ANCONA.

School of the Marches, active circa 1470-1490.

"John the Baptist."

Panel, 46½ x 15.

689

MACRINO D'ALBA (?).

Piedmontese School, circa 1470, circa 1528.

Developed under the influence of Foppa and Leonardo, seems to have been
acquainted with Tuscan art, notably Signorelli's and Ghirlandajo's.

"Saint Sebastian."

Panel, 24¾ x 8¾.

690

MACRINO D'ALBA (?). Piedmontese School, circa 1470, circa 1528.

Developed under the influence of Foppa and Leonardo, seems to have been acquainted with Tuscan art, notably Signorelli's and Ghirlandajo's.

"Saint Anthony."

Panel, $24\frac{3}{4} \times 8\frac{3}{4}$.

691

D'ASSISI (Tiberio) (?).

Umbrian School, active till 1524.

Pupil, perhaps, of Mezzastris, strongly influenced by Pinturicchio and Perugino.

"Virgin and Child."

Panel, 34×19 .

693

D'ALLEMANNO (Giovanni) da Murano. Venetian School (Murano),
active second quarter XV Century.

Formed possibly in the School of Cologne.

"St. Jerome."

Panel, $38 \times 16\frac{1}{2}$.

694

SCHOOL OF UMBRIA, or of the Marches. School of Umbria, or
of the Marches, XIV Century.

"Saint James, the Elder."

Panel, $34\frac{1}{2} \times 16\frac{3}{4}$.

695

PIER FRANCESCO FIORENTINO. Florentine School, active last
decades of XV Century.

Pupil, possibly, of Fra Angelico or Benozzo Gozzoli, influenced by Neri di Bicci,
imitated Baldovinetti, Fra Filippo and Pessellino.

"Virgin and Child."

Panel, $23\frac{1}{2} \times 16$.

697

INNOCENZO DA IMOLA.

Bolognese School, 1493/4, circa 1550.

Pupil of Francia, influenced by Raphael.

"Four Saints."

Panel, $60\frac{1}{2} \times 39\frac{1}{2}$.

698

COZZARELLI.

Sienese School, 1450-1516.

Follower and imitator of Matteo di Giovanni.

"Pentecost."

Panel, 29½ x 52½.

Matteo. B.D. 122

699

~~SCHOOL OF ANCONA.~~

School of Ancona, circa 1400.

"Virgin Surrounded by Saints."

Three panels, in five divisions, 64 x 88.

Matteo

700

NERI DI BICCI.

Florentine School, 1419-1491.

Pupil and follower of his father, Bicci di Lorenzo.

"Virgin Surrounded with Saints."

Panel, 52 x 59½.

701

SCHOOL OF UMBRIA, or of the Marches. School of Umbria, or of the Marches, XIV Century.

*Louise
Dass
B.D. 122*

"Saint James, the Younger."

Panel, 35 x 16½.

702

COLA D'AMATRICE (?).

School of the Marches, active early XVI Century, perhaps till 1543.

Chiefly at Ascoli. Pupil, possibly, of Alemanno, formed under influence of Umbrians, Raphael, and Michelangelo.

"Saint Jerome."

Panel, 39 x 15½.

703

ANTONIAZZO ROMANO (?). Umbrian School, active, 1460-1508.

Formed under the influence of Melozzo da Forli, and later of Fiorenzo di Lorenzo, and perhaps Perugino.

"Virgin and Child."

Panel, 37½ x 15.

*? B.D. 122
(3075-516)*

704

NEAPOLITAN SCHOOL (?). Neapolitan (?) School, circa 1370.

"The Holy Trinity."

Panel, 19 x 13½.

706

FOPPA (Vincenzo).

Milanese School, circa 1427, after 1502.

Founder of Milanese school, studied at Padua in school of Squarcione, influenced by Bramante.

"Saints Agnes and Catharine."

Panel, 17½ x 12¾.

708

VENETIAN SCHOOL.

Venetian School, early XVI Century.

"Virgin and Child, with St. Anthony."

Panel, 35 x 15½.

709

CRIVELLI (Vittorio).

Venetian School, 1468(?) - 1501.

Close follower of his brother, Carlo Crivelli.

"Saint John and a Bishop."

Panel, 48½ x 33.

710

CLOSE TO EARLY CIMABUE.

Florentine School, circa 1240-1301.

"Crucifixion."

Panel in shape of cross, 95 x 80.

711

DEFENDENTE FERRARI.

Piedmontese School, active, circa

1510-1535.

Pupil of Spanzotti, influenced by Macrino d'Alba, and even more decidedly by Northern art.

"Holy Family with Angels."

Panel, 57¼ x 28.

130

712

CAMERINO (Christofano da).

School of Camerino, middle
XV Century.

"Christ, the Virgin, and Saint John."

Panel, 8 x 29 $\frac{3}{4}$.

713

~~CLOSE TO~~ FRANCESCO DI GENTILE DA FABRIANO.

Umbrian School, active from circa 1460-1500.

Pupil of Antonio da Fabriano, influenced by the Bellini, Crivelli, Verrocchio,
and Melozzo da Forlì.

"Virgin and Child, with St. John and an Angel."

Panel, 25 $\frac{1}{2}$ x 18 $\frac{1}{2}$.

714

ZANOBI (Macchiavelli).

Florentine School, 1418-1479

Pupil, possibly, of Bicci di Lorenzo, imitator of Fra Angelico, Fra Filippo
and Benozzo Gozzoli.

"The Virgin Enthroned, with Saints."

Triptych, 29 $\frac{1}{2}$ x 36.

715

CLOSE TO MASOLINO.

Florentine School, 1384, after 1435.

**"Virgin and Child, Christ on the Cross, and on the Doors Four
Saints."**

Triptych, 24 x 30 $\frac{1}{2}$.

717

VANNI (Andrea).

Sienese School, circa 1332-1414.

Pupil, perhaps, of Lippo Memmi, partner of Bartolo di Fredi, influenced by
works of Simone Martini, by Barna, and by the Lorenzetti.

"Virgin Enthroned, with Four Evangelists and Angels."

Panel, 33 $\frac{3}{4}$ x 22 $\frac{1}{2}$.

718

GIOVANNI DA MILANO (?).

Florentine School, circa 1300-1365.

Follower of Giotto.

"Coronation of the Virgin."

Triptych, 25 $\frac{1}{2}$ x 29.

131

719

BIONDO (Giovanni del) (?). Florentine School, active, 1372-1392.
Follower of Orcagna.

"Saint Nichola of Bari Between Two Saints."

Panel, 48 x 16 $\frac{1}{4}$.

721

GIROLAMO DI BENVENUTO. Sienese School, 1470-1524.
Son and pupil of Benvenuto di Giovanni.

"Saint Lucia."

Panel, 18 x 7.

723

CLOSE TO BARNABA DA MODENA. North Italian School,
active, 1377-1383.

Giottesque, under Sienese influence.

"Scenes from the New Testament."

Panel, in nine divisions, 21 x 19 $\frac{1}{2}$.

724

MAESTRO DEL BAMBINO VISPO. Tuscan School, active
earlier decade of XV Century.

Descended from Bartolo di Fredi of Siena, influenced by Lorenzo Monaco
and his school.

"Christ, the Virgin, Saint John, and the Magdalen."

Panel, 14 $\frac{1}{2}$ x 9 $\frac{3}{4}$.

726

PIER FRANCESCO FIORENTINO. Florentine School, active
last decades of XV Century.

Pupil, possibly, of Fra Angelico or Benozzo Gozzoli, influenced by Neri di
Bicci, imitated Baldovinetti, Fra Filippo and Pesellino.

"Virgin and Child."

Panel, 26 x 15.

727

GIOVANNI DI PAOLO. Sienese School, 1403(?) - 1482.
Pupil, probably, of Paolo di Giovanni Fei, close follower of Sassetto.

"The Crucifixion."

Panel, 20 $\frac{3}{4}$ x 15.

132

729

FOLLOWER OF AGNOLO GADDI.

Florentine School, circa

1333-1395.

Follower of Giotto.

"Virgin Surrounded by Angels and Saints."

Panel, $43\frac{1}{2} \times 20\frac{1}{4}$.

732

GIROLAMO DI BENVENUTO.

Sieneſe School, 1470-1524.

Son and pupil of Benvenuto di Giovanni.

"Saint Anthony."

Panel, $18 \times 6\frac{3}{4}$.

734

BERNADO DADDI.

Florentine School, active from circa

1317, died after 1355.

Probably pupil, and certainly moſt gifted follower, of Giotto, ſtrongly influenced by the Lorenzetti of Siena.

"Virgin and Child, with Saints."

Triptych, $12\frac{1}{2} \times 16$.

739

ZAGANELLI (Francesco).

Romagna-Ferrareſe School, circa

1460-1531.

Pupil of Palmezzano, influenced by Ercole Roberti and Rondinelli.

"Virgin and Child, with Saints Anne, Catharine, and Lucia."

Panel, $10\frac{1}{2} \times 19$.

741

BARTOLO DI MAESTRO FREDI.

Sieneſe School, circa 1330-1410.

Follower of Lippo Memmi and the Lorenzetti, influenced deeply by Barro.

"The Resurrection."

Panel, $20\frac{1}{2} \times 18\frac{1}{2}$.

133

sketch by Vanni
743

GIROLAMO DI BENVENUTO.

1313 1/2 Benvenuto di Giovanni.
Sienese School, 1470-1524.

Son and pupil of Benvenuto di Giovanni.

seems but young "Nativity, with Busts of Saints Francis, Jerome and Bernardino."

Panel, 17 1/2 x 12 1/2.

744

terminus VENETIAN, circa 1400.

Venetian School, circa 1400.

"Virgin Enthroned—Crucifixion, Saints, etc."

Triptych, 20 1/2 x 21 1/2.

745

much like Giotto's SOUTH UMBRIAN, or ABBRUZZESE.

South Umbrian, or

Abbruzzese, 1372-1410.

"Virgin and Child."

Panel, 14 x 10.

747

SPANISH SCHOOL.

Spanish School, early XV Century.

"Virgin Crowned and Enthroned with Child on Lap, Gold Ground."

Panel, 67 1/2 x 38 1/2.

752 1/2

GIOVANNI DI PAOLO (?).

Sienese School, 1403(?) - 1482.

Pupil, probably, of Paolo di Giovanni Fei, close follower of Sassetta.

"Virgin and Child Enthroned, with Angels."

At base: "Celebration of Communion."

Panel, 21 3/4 x 15 3/4.

753

PAOLO DI GIOVANNI FEI (?).

Sienese School, 1372-1410.

Pupil of Bartolo di Fredi and Andrea Vanni.

"The Last Supper."

Panel.

134

754

JACOPO DEL SELLAJO.

Florentine School, 1441/2-1493.

Pupil of Fra Filippo, influenced slightly by Castagno's works, imitated most of his Florentine contemporaries, especially Botticelli, Ghirlandajo and Amico di Sandro.

"The Nativity."

Panel, 36 x 24¼.

756

PIETRO LORENZETTO.

Sieneſe School, active, 1305-1348.

Pupil, probably, of Duccio, influenced by Simone Martini and Giovanni Pisano.

"Saint Lucia."

Panel, 27 x 16.

756 (A)

MARTINI (Simone)

Siena

Born at Siena, 1283. Died, 1350.
Pupil of Duccio.

"The Crucifixion with Virgin, St. John and St. Magdalena."

5½ x 9

756 (B)

ITALIAN XVI CENTURY.

"Cassone Front. Mythological Subject."

50 x 16

756 (C)

ITALIAN XIV CENTURY.

"Murder of the Innocents."

50 x 33 to Highest Peak.

756 (D)

del GUASTA (Benevenuto).

Born at Siena, 1436. Died, 1518.

"Virgin, Child and Saints."

16½ x 27

135

756 (E)

MONTAGNA (Bartolommeo) Vincenza
Born at Orzo Novi in Brescia, 1450-60. Died 1523.

"Virgin and Child."

20½ x 25

756 (F)

LORENZETTI (Pietro).

Born, XIII. Died, XIV Century.
Pupil of Duccio.

"Virgin and Child."

4¼ x 17¾

756 (G)

MARTINI (Bernardino) Siena

Born, 1436. Died, 1526.

"Madonna and Child."

14½ x 21

LOGGIA.

757

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of A. L. Barye."

36 x 51

Dated 1885.
From the Artist.

758

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of W. T. Walters."

40 x 56

Dated 1883.

759

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of Geo. A. Lucas."

36 x 51

Dated 1885.
From the Artist.

WATER COLORS AND DESIGNS.

IN SMALL GALLERY.

901

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of the Legion of Honor, 1870.

“Religious Fanatics.”

32 x 22

From the Collection of the Duc de Morny, Paris.

Two centuries ago, the head of a noted religious Order, encamped before Cairo, performed the miracle of riding into the city over a roadway formed of glass bottles and vases, not one of which—tradition says—was broken.

Every year this miracle is commemorated by the Head of the same Order, on his way to Mecca, riding over the same roadway, formed of religious fanatics whose faith is expected to shield them from injury. Three thousand five hundred bodies are required to compose this roadway.

902

BRETON (Jules) Paris

Pupil of Devigne and Drolling.
Medals, 1855-57-59-61.
Medals, London, Vienna and Brussels.
Ribbon of St. Stanislas, of Russia.
Legion of Honor, 1861.
Medal of the First Class and Officer Legion of Honor at the
Universal Exposition, 1867.
Medal of Honor, Salon, 1872.
Knight of the Order of Leopold, 1881.
Corresponding Member of the Academies of Vienna, Stockholm
and Madrid.
Member of the Institute of France, 1886.

“Repose.”

22 x 18

Dated 1867.

903

MILLET (J. F.) Paris

Pupil of P. Delaroche.
Medals, 1853-64 (E. U.)-67.

Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

“The Angelus.”

18 x 12½

From the D. P. Sellars Collection, London.
 Original Design.

In 1859 Millet finished his painting of “The Angelus.” In this truly original picture, Millet wished to give an impression of music; he wanted the voices of the country, and even the church bells, to be heard. “Truth of expression will do it,” said he. This was one of his favorite pictures; in it he revived his childhood’s sensations. As day dies, two peasants, a man and a woman, hear the Angelus; they rise, stop work, and standing bareheaded, recite, with eyes cast down, the words of the prayer, *Angelus Domini nuntiavit Mariæ*. The man, a true peasant of the plain, his head covered by a mass of straight, short hair like a felt hat, prays silently; the woman is bent and full of devotion. Into it Millet put the whole strength of his color. When I saw it for the first time it was almost finished. Millet said to me: “What do you think of it?”

“It is the Angelus!” I cried.

“It is indeed. You can hear the bells?” And he added: “I am contented; you understand it. It is all I ask.”

From ALFRED SENSIER.

904

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

“The Shepherd at the Fold by Moonlight.”

13 x 9

Original Design.

905

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

“The Sower.”

20 x 17

MILLET (J. F.) Paris

Pupil of P. Delaroche.
Medals, 1853-64 (E. U.)-67.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1814. Died, 1875.

"The Shepherdess."

19½ x 14

BONHEUR (Mlle. Rosa) Paris

Pupil of her father.
Medals, 1845-48-55 (E. U.)-67 (E. U.).
Legion of Honor, 1865.
Born, 1822. Died, 1899.

"The Conversation."

22 x 14½

Dated 1858.
From the Artist.

HEBERT (A. A. E.) Brussels

Pupil of Delaroche.
Prize of Rome, 1839.
Medals, 1851-55 (E. U.)-67 (E. U.).
Legion of Honor, 1853.
Officer of the Legion of Honor, 1867.
Commander of the Legion of Honor, 1874.
Member of the Institute of France, 1874.

"At the Well."

Oval, 9 x 12

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1870.

"Moses."

9 x 13

From the Artist.

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1870.

“And Jesus said: This day is Salvation Come to this House.”

Luke xix. 9.

19 x 25

From the Artist.

BONHEUR (Mlle. Rosa) Paris

Pupil of her father.
Medals, 1845-48-55 (E. U.)-67 (E. U.).
Legion of Honor, 1865.
Born, 1822. Died, 1899.

“Andalusian Bulls.”

15 x 9

Dated 1867.

DUPONT (Henriquel) Paris

Pupil of Pierre Guérin and Bervie.
Medals, 1822-53.
Legion of Honor, 1837.
Member of the Institute of France, 1849.
Grand Medal of Honor, 1855 (E. U.).
Officer of Legion of Honor, 1855.
Commander of the Legion of Honor, 1878.

**Drawing for the Engraving of
“The Marriage of St. Catherine,”
by Correggio.**

15 x 15

From the Artist.

As the authorities declined to permit the great work by Correggio to be removed from the Louvre, Dupont was employed ten months in producing this elaborate and careful drawing, as the only means of securing the spirit of the original, it having been for years his ambition to make an engraving of this picture as the last great work of his life.

913

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1870.

"Prayer on the Housetop."

9 x 13

From the Artist.

914

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of the Legion of Honor, 1870.

"The Foolish Virgins."

12 x 18

From the Artist.

915

DARLEY (F. O. C.), N. A. Claymont, Del.

Academician of National Academy.
Born, 1822. Died, 1888.

"On the Trail."

15 x 11

916

ST. EVE (J. M.), after Ary Scheffer Paris

"Temptation on the Mount."

13½ x 20

Dated 1854.

917

LA FARGE (John) New York

"Avenue to the Temple of Iyeyasa, Nikko, Study."

918

LA FARGE (John) New York

"Blind Man and His Daughter, Vaiala, Samoa."

919

PARSONS (Alfred), P. R. A. London
President of the Royal Academy.

“Landscape, with Distant View of a River and Town.”

920-939

TURNER (J. M. W.) London
Associate of Royal Academy.
Born, 1775. Died, 1851.

920

“Landscape.”

921

“Mentone, on the Riviera.”

922

“Swiss Landscape.”

923

“Swiss Landscape.”

924

“Venice.”

925

“Petworth Park, Looking over the Lake towards the South
Downs, October 8, 1832.”

926

“Landscape.”

143

927

“Sunset.”

928

“Venice.”

929

“Swiss Landscape.”

930

“London, from Lambeth Fields.”

931

“Harbor Scene.”

932

“Dover.”

933

“Landscape.”

934

“The Shipwreck.”

935

“Yacht Race at Cowes.”

936

“Street Scene.”

144

937

“Hungerford Bridge, with View of London.”

938

“Crossing the Brook.”

939

“Tivoli.”

940

ZAMACOIS (Eduard) Paris.

Pupil of Meissonier.

Medal, 1867.

Diploma to the memory of deceased artists, Exposition

Universel, 1878.

Born, 1843. Died, 1871.

“Waiting at the Church Porch.”

10 x 14

From the John Taylor Johnston Collection.

941

ZIEM (Félix) Paris

Medals, 1851-52-55.

Legion of Honor, 1857.

Born, 1821. Died, 1908.

“Venice, Sunset.”

13 x 10

942

“Venice, Evening.”

13 x 8

943

WALKER (Fred'k), A. R. A. London

Pupil of Royal Academy.

Medal at Paris (E. U.), 1867.

Associate of Royal Academy.

Born, 1840. Died, 1875.

“The Fish Market.”

12 x 8

145

944

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Holland."

11 x 8

From the Artist.
Dated 1851.

945

WOODVILLE (R. C.) Baltimore

Born, 1825. Died, 1856.

"Soldier's Experience."

11 x 10

Dated 1844.

946

JACQUEMART (Jules F.) Paris

Medals, 1864-66-67 (E. U.).
Medal of Honor (E. U.), 1878.
Legion of Honor, 1869.
Member of the Order of Francis Joseph.
Born, 1837. Died, 1880.

"A Landscape."

17 x 12

Dated 1870.

947

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
Medals, 1840-41-43-48.
Legion of Honor, 1846.
Grand Medal of Honor (E. U.), 1855.
Officer of the Legion of Honor, 1856.
Member of the Institute of France, 1861.
Honorary Member of the Royal Academy, London.
One of the eight Grand Medals of Honor (E. U.), 1867.
Commander of the Legion of Honor, 1867.
Grand Medal of Honor (E. U.), 1878.
Grand Officer of the Legion of Honor, 1881.
Born, 1813. Died, 1891.

"Courtyard of the Artist's Studio."

7 x 13

Dated 1877.

948

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

“ Venice, Sunset.”

13 x 9

949

“ Venice, Morning.”

13 x 8

950

GREEN (Charles) London

Member of the Society of Water Colors.
Born, 1840. Died, 1898.

“ The Derby.”—“ Here They Come! Here They Come!”

31 x 16

Universel Exposition, Paris, 1878.
Dated 1877.

951

PILS (J. A. A.) Paris

Pupil of Picot.
Prize of Rome, 1838.
Medals, 1846-55-57-67 (E. U.).
Legion of Honor, 1857.
Grand Medal of Honor, 1861.
Officer of the Legion of Honor, 1867.
Member of the Institute of France, 1868.
Born, 1813. Died, 1875.

“ Artillery Practice.”

40 x 19

Dated 1860.
From the Artist.

952

“ Zouave.”

147

953

RICO (Martin).

Medal, 1878 (E. U.).
Legion of Honor, 1878.
Silver Medal Universal Exposition, 1889.

" Seville."

19 x 12

Wm. H. Stewart Collection.

954

DETAILLE (Edouard) Paris

Pupil of E. Meissonier;
Medals, 1869-70-72.
Legion of Honor, 1873.
Officer of the Legion of Honor, 1881.

" Ready to March."

9 x 13

Dated 1874.

955

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of the Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

" The Mendicant."

6 x 10

956

BOUGHTON (G. H.), A. R. A.

Member of the National Academy of Design.
Associate of the Royal Academy.

" Brittany Interior."

957

MERLE (Hugues) Paris

Pupil of Cogniet.
Medals, 1861-63.
Legion of Honor, 1866.
Born, 1822. Died, 1881.

" The Good Sister."

5½ x 7

From the Artist.

148

BOUGHTON (G. H.), A. R. A. London

Member of the National Academy of Design.
Associate of the Royal Academy.

"The Fairy Tale."

10 x 14½

Dated 1887.
From the Artist.

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Tunny Fishing."

13 x 9

"Marseilles."

13 x 8½

Dated 1863.

ACHENBACH (Oswald) Düsseldorf

Pupil of his brother.
Medals, 1859-61-63.
Legion of Honor, 1863.

"Posilipo—Looking towards Naples."

16 x 10

HEILBUTH (Ferd.) Paris

Medal, Second Class, 1857-59-61.
Legion of Honor, 1861.
Officer Legion of Honor, 1881.
Member Society French Artists.
Born, Hambourg. Died, 1889.

"Pincian Hill, Rome."

8 x 12½

Wm. H. Stewart Collection.

GIACOMELLI (F.) Paris

"Birds."

17 x 5½

From the Artist.

ISRAELS (Josef) The Hague

Pupil of Kruseman and Picot.
Chevalier of the Order of Leopold.
Medal, 1867 (E. U.)-78 (E. U.).
Legion of Honor, 1867.
Officer of the Legion of Honor, 1878.

"A Dutch Interior."

16 x 10½

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Don Quixote."

15 x 18

Dated 1869.

ROUSSEAU (Théo.) Paris

Pupil of Lethière.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1812. Died, 1867.

"A Landscape."

14 x 12

Dated 1845.

RICO (Martin) Paris

Medals, 1878 (E. U.).
Legion of Honor, 1878.
Silver Medal Universal Exposition, 1889.

"A Spanish Garden."

19 x 12

Wm. H. Stewart Collection.

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Café of the Swallows."

15½ x 19½

Wm. H. Stewart Collection.

CLAYS (P. J.) Brussels

Medal (E. U.) 1867.
Legion of Honor, 1875.
Chevalier of the Order of Leopold.
Medal, Exposition Universel, 1878.
Officer of Legion of Honor, 1881.
Born, 1819. Died, 1900.

"Moonlight on the Thames."

20 x 13

Dated 1876.

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of the Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Faithful Friends."

20 x 16

This picture was presented by the artist to the fund for the relief of the sufferers in Chicago by the great fire of 1871.

From the Cutting Collection.

GALLAIT (Louis) Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Chevalier of Order of Crown of Oak, Holland.
 Honorary Member of the Royal Academy, London.
 Grand Cordon of the Order of Leopold.
 Member of the Academy of Antwerp.
 Born, 1810. Died, 1888.

**"The Duke of Alva, the Emissary of Philip II of Spain in the
 Netherlands, Contemplating the Beheaded Counts
 Egmont and Horn."**

19 x 14

Dated 1859.

RICO (Martin) Paris

Medal, 1878.
 Legion of Honor, 1878.
 Silver Medal Universal Exposition, 1889.

"Seville."

19 x 12

Wm. H. Stewart Collection.

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exposition, Paris, 1867.
 Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael,
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy, Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau, 1876.
 Knight of the Third Class of the Königlich Kronen-Orden
 of Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts,
 Naples, 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of the Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

"Xanthe and Phaon."

13 x 18

From the Artist.
 Dated 1883.

The marble seat, on which the younger people's fate was decided, was called by the grandchildren of the wedded pair, who lived to old age in love and harmony, "the bench of the question."

From "A Question," by George Ebers.

LONDON, *December 22, 1884.*

MY DEAR MR. WALTERS:

Since you left London some months ago, I have all the time, nearly, been busy to satisfy your wish to possess a picture of mine representing the two figures of "The Question," which suggested the charming idyl of that name, by Geo. Ebers, you know so well. To enable me to make a picture of the same group, I have taken up that book and tried to find there the necessary ground to make the work interesting to me and give it an aim. In fact, it has now come to this: I painted a picture, Ebers wrote a novel upon my picture, and I have now painted a picture upon this novel. The title of the picture is, therefore, the names of the hero and heroine of the book, namely, Xanthe and Phaon.

I have made the boy as noble-looking and near the subject as I could, and the girl in her rôle dissatisfied with him, and full of the effect produced by the stories told to her about him, more sad than anything else.

The seat was, according to Ebers, put on a dike which united the property of the two brothers, and was rather neglected, so I have put over the seat a stella on which are the names of the two brothers, the proprietors of the two properties, and a branch of olive in sign of peace, besides a bas-relief representing the wealth of the two properties personified.

Leading downward is a staircase, up which, as you can see by the fallen rose-leaves, Xanthe has arrived with the roses gathered for her work, and in passing by the tank, I suppose she has thrown a handful of loose rose-leaves of the too full-blown roses into the water.

I do hope you may be satisfied, as that is the only wish that made me work hard; and could it be otherwise? as you must always look at this picture as a result of your last visit to my studio, at which I felt so truly gratified.

I am, dear Mr. Walters,

Yours very sincerely,

(Signed) L. ALMA-TADEMA.

974

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
Member of the Royal Academy, Amsterdam, 1863.
Medal at the Salon, Paris, 1864.
Knight of the Order of Leopold (Belgium), 1866.
Second-class Medal at the International Exposition, Paris, 1867.
Knight of the Order of the Dutch Lion, 1868.
Knight, First Class, of the Order of Merit of St. Michael,
Bavaria, 1869.

Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy, Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau, 1876.
 Knight of the Third Class of the K nigliche Kronen-Orden
 of Prussia, 1877.
 Honorary Professor, Royal Institute of Fine Arts, Naples, 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of the Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

“Twixt Venus and Bacchus.”

11 x 23

From the Artist.
 Painted 1883.

975-985

TURNER (J. M. W.) London
 Associate of Royal Academy.
 Born, 1775. Died, 1851.

975

“Arundel.”

976

“Norham Castle.”

977

“Swiss Landscape.”

978

“St. Paul’s Cathedral, Whispering Gallery on the Right.”

979

“Margate.”

154

980

“ Swiss Landscape.”

981

“ English Landscape.”

982

“ The Bridge in the Middle Distance.”

983

“ Augsburg.”

984

“ Landscape.”

985

“ Père la Chaise.”

986

GLEYRE (Charles), after Paris

“ Daphnis and Chloe.”

10½ x 13

987

JOHNSON (Eastman), N. A. New York

Member of the National Academy.

“ Spanish Woman.”

7 x 8

Dated 1862.

155

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
 Medals, 1840-41-43-48.
 Legion of Honor, 1846.
 Grand Medal of Honor (E. U.), 1855.
 Officer of Legion of Honor, 1856.
 Member of the Institute of France, 1861.
 Honorary Member of the R. A., London.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Commander of the Legion of Honor, 1867.
 Grand Medal of Honor (E. U.), 1878.
 Grand Officer of the Legion of Honor, 1881.
 Born, 1813. Died, 1891.

“ His Own Portrait.”

9 x 8

Dated 1853.

SCHEFFER (Ary) Paris

Pupil of Guérin.
 Grand Prize for Painting at Antwerp, 1816.
 Legion of Honor.
 Born, 1795. Died, 1858.

“ Dante and Beatrice.”

7½ x 14

From the Collection of the Queen of Holland.

TITIAN (Tiziano Vecelli) Venice

Born, 1489. Died, 1576.

“ Sketch—‘ Peter Martyr.’ ”

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